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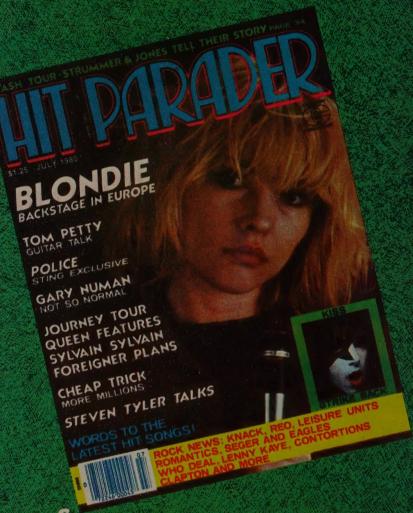
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Fleetwood Mac Photo by David Montgomery. John Lennon & Yoko Ono \$1980 by Russell C. Turiak, Billy Joel centerfold furnished by Columbia Records.

FLEETWOOD MAC

NOT JUST A JOB BUT AN ADVENTURE

Hollywood's Real Rock Opera Starring Lindsey & Stevie & John & Christine & Mick.

by Salley Rayl

s'pose we're broken 66 up now," Mick Fleetwood says halfseriously as he settles into an off-white sofa in his Bel-Aire home, near where Elvis Preslev once lived. For the last five years, gossip regarding Fleetwood Mac's "imminent" demise has persistently dogged them. Mick can't even count the number of official denials they've had to issue, the last of which came just before their Tusk tour-end stands at the Hollywood Bowl last summer. These rumors were spurred, no doubt, by the publicity about Stevie Nicks' solo album and another project based on her 1976 hit, Rhiannon (Will You Ever). "People are always

We are all very aware that we're lucky to be involved in something that works. And no one has any intention of destroying this.

intention of destroying this.
"But," he sighs, "God only knows
there have been plenty of reasons
that the band should've broken

up."

Fleetwood Mac's 13-year career has certainly been turbulent. In the late '60s — with guitarists Peter Green, Jeremy Spencer, and Danny Kirwan — Fleetwood Mac was the biggest of the English blues revival bands. The ensuing years, however, brought no less than eight personnel changes and several stylistic diversifications. Some pretty lean years passed before Fleetwood Mac finally settled in

Stevie and Lindsey clicked immediately: commercially and artistically, the results were magic. Fleetwood Mac climbed into the Top 10 setting the stage for Rumours, which shot to the top of the charts in 1977 and held the Number 1 position for over four months. As rock entered its third decade, the little band that would, was catapulted to superstardom.

In view of Rumours' success, it is ironic that some of its lyrics alluded to the break-ups of the bands two couples - John and Christine, after an 8-year marriage, and Lindsey and Stevie, after a 6vear romance. Life was hardly a bowl of cherries for Mick either. He and wife Jenny (Patti Boyd Harrison Clapton's sister) divorced, remarried, and, more recently, divorced again. As Rumours spun, the romantic upheavals seemed to transform Fleetwood Mac's personal crises into a rock and roll soap opera. And few people would bet on the band's future stability. Circumstances that would surely and easily signal the disintegration of just about any other band served to, as Lindsey puts it, "cleanse and strengthen" the band's foundation. "It was necessary to go through," he explains. "I'm not sure the stability of the band would have been very good if we had remained together as couples. Still, there's a lot of love, talent and energy involved with this band. We respect each other more now.'

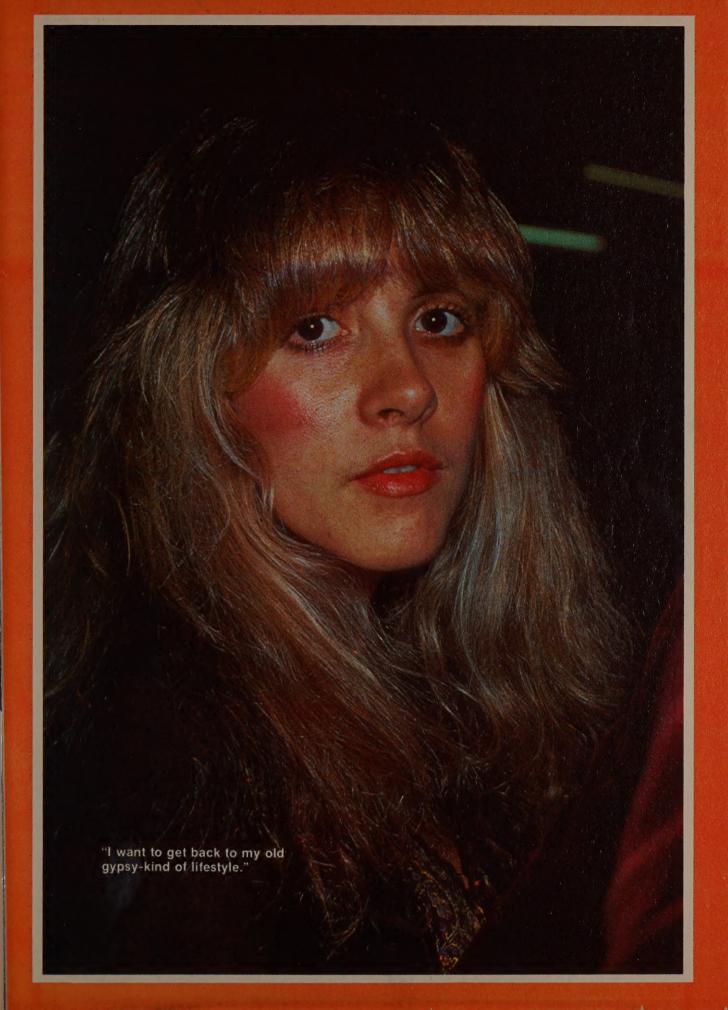
Says Christine: "I think a lot of people want something to go wrong

"It's easy for me to think that we were together, before, in another life."

going to say that we're breaking up," explains Mick, while his straight face softly cracks a sardonic grin, hinting that he may almost welcome the idle chatter. Certainly such rumors have garnered the band as much media attention as has their music, and Mick, as their manager, recognizes the value of that.

"It's fine with me, because the more they talk, the better it is for us. But the rumors," Mick admits, "still boil down to a lot of hogwash. 1975 with its current lineup. When guitarist Bob Welch left the band in late '74 to pursue his solo career, a pair of L.A. soft-rockers, Lindsey Buckingham and Stevie Nicks, were asked to join.

"Mick didn't really know anything about us," recollects Stevie. "All these relationships between us are so close and they were so heavy, even in the beginning, that is it's easy for me to think that we were together, before, in another life." The combination of Mick, John McVie, Christine McVie,



with this band. They want to believe that we can't stay together." No one, however, denies the occasional flaring of tempers and emotions. "In the healthy sense of the word," says Mick, "you need a certain amount of conflict. That's a definite, obvious ingredient that has to be there. You can feel the sparks between Stevie and Lindsey, because they're both sparky, wiry people together. I dare say, if they had to work together now without the influence of the band, it'd probably be a potential horror show. But, because of the way this group of people is, if anybody has to start putting up guards, which happens from time to time, everyone else drops everything right away and goes in and helps. No question about it.'

When Stevie was quoted recently in a national magazine saying that the recording of Tusk was "like being a hostage in Iran" and that Lindsey was the "Ayatollah," there was some concern as to how Lindsey might take it. Stevie had been avidly watching the nightly network coverage, and her quote came out sounding quite literal. Says Mick: "She and Lindsey talked about it right away and Stevie said, 'I didn't mean for it to sound quite like that,' and Lindsey said, 'I don't mind.' Lindsey is a very intense person," says Mick, "especially in the studio when he's trying to express his feelings or find the exact sound he's looking for and having to do that through other people, the engineers and all of us. He knows a lot about the technical aspects of recording, so he knows what he wants and I don't know a bugger about them, but he really wasn't a tyrant." Mick chuckles. "When I asked Lindsey how he felt about being the Ayatollah, he started laughing.

John McVie has always said, "Fleetwood Mac is whatever it is at the time." But one thing it's never been is complacent, either personally or artistically. With Tusk, the band remained true to its tradition of change, virtually unswayed by pressure to repeat the monumentally successful, seductive sound of Rumours. Lindsey had taken a portable studio with him on the road, and when the band returned to Los Angeles to begin recording, he told them he wanted to work at home. "I have to be able to have a machine at home because it's homebase and it's a very different relationship with your work. In the studio with four other strong-egoed people, plus all the mechanical units you have to go through, it can be limiting. By using all the state-of-the-art technology, it's easy to get away from what rock and roll has always

been. The rawness on **Tusk** was a necessity and I, in my own mind, had no choice in the matter."

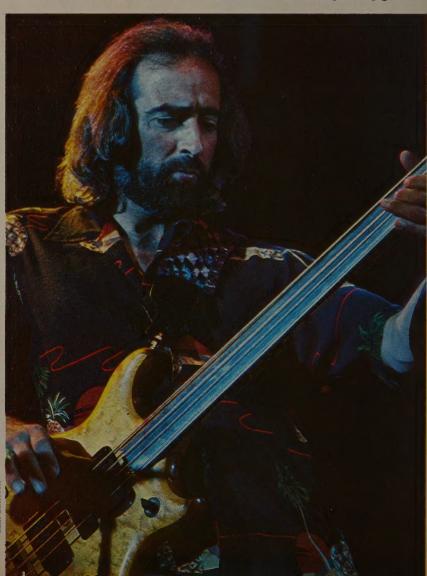
That basic "rawness" of Lindsey's tunes did give **Tusk** a feel somewhat defiant, completely different.from **Rumours**. As a result, the two-album set inspired mixed and contradictory reactions. Some hailed it as the most ambitious album since the Beatles' **White Album**; others panned it for being disjointed.

Says Mick: "A lot of Lindsey's tunes had trouble with airplay because people didn't know immediately who it was and a lot of people wanted another Rumours for their own good ends. Looking back on it, it was a risk lit sold some 4 million copies], but one I'm glad we took. It put a full stop on others' attempts to control us and I'm thankful for the future bounceoff value. It was a growth album and healthy for that reason. Now we won't have to worry about people presuming what they're going to get next. We've never, ever stayed put, and the album will

probably be viewed differently with time."

Stevie was not wholly pleased with Tusk's graphics, and her candid comments on the matter fueled more speculation of dissension in the band. "I never did like the cover and eveybody knows that," she says adamantly. "I got attacked by a German shepherd about a year ago and the picture reminds me of that dog. He really isn't a mean dog, but I don't like pictures of dogs that look like they're going to rip your face off. I simply had to learn to accept it. But, I'll just never wear a tee shirt with that dog on the front of it.' Says Mick: "I thought it was a lovely cover and Stevie was voted out." Fleetwood Mac's democratic decision-making process ("we have to do it that way," he says) is perhaps one reason the band has managed to retain its unity. It's a majority-rule policy and both Mick and Stevie agree that it's next to impossible for all five members to agree completely on anything. "I'm

John McVie: "I want to live in Maui and be the last of the capitalist pigs."





Lindsey Buckingham: "There's a lot of love, talent and energy involved with this band."

not Lord Mac in the corner," says Mick, "but I do tend to be more

aggressive."
Once Fleetwood Mac came off their 10-month **Tusk** tour, they began digitally mastering the recently-released **Fleetwood Mac Live**, which features such Fleetwood Mac hits as Oh Well, Monday Morning, Dreams, Over My Head, Rhiannon, Go Your Own Way and Don't Stop. Also included are three new tunes recorded at the

a six-month vacation." Stevie agrees: "Fleetwood Mac is like a marriage of five people and sometimes you've just got to have some room."

Stevie is currently working on her Rhiannon venture and plans to spend some time in her second home, an antique hacienda, in the Camelback Mountains outside Phoenix. She sold her Tudor-style house off Sunset Boulevard a year ago and took up residence in a beachfront condominium in Santa Monica. "There was just too many people there all the time and I had to get away. I want to get back to my old gypsy-kind of lifestyle. I get tired of being a rock and roll star.' She's filling in the few spare moments she has by writing her poems and observations in journals. She's also talking about developing an idea for an animated video project.

Christine joined her boyfriend, Beach Boy Dennis Wilson, on the road for a few weeks and has been writing some songs. "I'm enjoying the freedom that success has given me. It's enabled us all to realize a few of our dreams. I do get bored with the business," she says, adding, "I'm not so dedicated as a nun to a church."

John took off with second wife, Julie, to Tahiti in his 63-foot sloop, but he'll undoubtedly return in enough time to visit Hawaii, before Fleetwood Mac begins recording again. "I want to live in Maui," he jokes, "and be the last of the capitalist pigs."

that they won't get played on the radio. I don't want to commit suicide," he laughs. "It's like a method of madness for me to become a songwriter through other people in a way, but I'll also be doing some covers, like Buddy Holly's Not Fade Away, for the obvious reasons and Bing Crosby's It's Raining In My Heart.

Mick doesn't think outside projects threaten Fleetwood Mac's stability. "We've all got our lives

Mick Fleetwood: "You can feel the sparks between Stevie and Lindsey."



"I think a lot of people want something to go wrong with this band."

Santa Monica Civic Auditorium, Stevie's Fireflies, Christine's One More Night and a cover of the Beach Boys' Farmer's Daughter. "We thought about the chances we were taking with another double album, but there was no way around it. As far as I was concerned, if this band was ever going to release a live album, there would have been no better time, because I don't think we'll ever do a tour that long again. It was allencompassing, a real grind." And despite some mumbling from some record company executives, as Mick puts it, "They're happy to get anything - especially from this band.

With the live album en route to the record stores, Mick, Lindsey, John, Stevie and Christine took off in separate directions. "We needed the breathing space," says Mick, "and I think we all deserved at least Lindsey has been doing some recording on his own, but has yet to make plans for a solo album. "I feel like I'm a real disciplined sort of person. I don't often go out and party or drink. I like to work, write songs, 'cause that's what I do—like a novelist who just keeps turning out novels. And that's something that I think is going to be a part of the music of the '80s, reevaluating the whole atmosphere surrounding rock and roll and taking it more to heart."

Mick embarked on a two-month trip to the African bush where he's recording native drummers for an album of his own. "It's a wild thought I've had for years," he says. "I don't like to call it a solo album, but I guess that's what it is, but it's not like I'll be the only singer. It's not going to be an arsty-crafty percussionists' LP. I mean I don't want to do such obscure things

outside of the band and I think this will be healthy. We've been living in each others' pockets for five years."

By May, Fleetwood Mac will, as Mick puts it, "talk about going into the studio" for their next album. "There's already a stack of songs from Christine and Stevie. But this time, I think our approach will be different. We've allowed ourselves to be totally self-indulgent in the use of the studios, and it was definitely necessary then, but I think this time we'll record the album more as a unit. You can get into real trouble in the studio if you don't know where to stop."

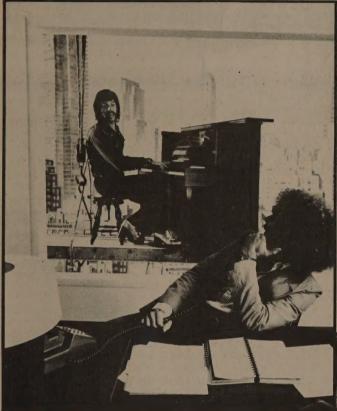
Undoubtedly, there'll be another series of rumors and denials before the band ever completes their next studio release, but in some ways, the more things change, as the philosophy goes, the more they stay the same.□

7

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Joe Jackson In Concert

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Each month Hit Parader receives letters either addressed to a recording artist or concerning an artist, requesting personal information. Whenever possible we answer those requests. However, in most cases the information is not at our disposal. Hit Parader suggests that fans interested in personal information on a certain recording artist send those requests to the record label or manager, whose address can be found on the back of the artist's most recent album. All other mail should be sent to us: Hit Parader, Charlton Bldg., Derby, CT 06418.

Dear Hit Parader,

On Peter Criss' **Out of Control** album, what does the phrase after the song *I Feel Like Letting Go* on side two mean? After the song, he plays a few notes on the piano and sings, "but you must remember this, a kiss is still a kiss" from the movie **Casablanca**.

Doug Smith Ashland, Kentucky

(Editor replies: Peter is a big Humphrey Bogart freak and Casablanca is his favorite film. So he changed the line from the song As Time Goes By from "a kiss is just a

kiss" to "a kiss is still a kiss" to remind people that he'll always be the fourth member of Kiss.

Dear Hit Parader,

I have been a Kiss fan since I heard the group's first album, so you can imagine how bad I felt to find out that Peter Criss left the band. He will always remain one of rock's hottest drummers. I will not stop listening to Kiss, but I will miss hearing Peter play. Best wishes to Eric Carr.

> Mike Rodriguez Riverside, California

Dear Hit Parader.

Why is Kiss so popular? The only thing good about them is their light show.

Rick Haley Portland, Maine

Dear Hit Parader,

I'll be 18 soon, and I'm moving to London because I know Freddie Mercury has a house there. I want to know why so many people cut Freddie down. They say he's gay and that he fools around with his road crew. These people say this, but listen to Bohemian Rhapsody and Another One Bites the Dust. These critics forget that without Freddie, there would be no Queen, except maybe

Elizabeth. Why can't these people leave Freddie's personal life alone and learn to appreciate him?

Zandra Seaborg Clinton Cors, New York

Dear Hit Parader.

Are Joe Jackson, Mick Jones, David Johansen or Elvis Costello married? Hey, I have big hopes.

> Tricia Lynn Mandronico Rome, New York

Dear Hit Parader,

In music awards, which is higher, gold or platinum?

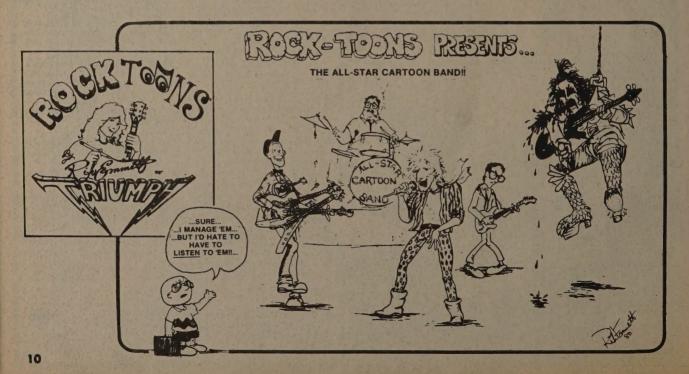
James Simpson Canton, North Carolina

(Editor replies: Each country has its own standards for these awards, but in the United States, a gold album is awarded when an LP sells 500,000 copies, and a platinum album for sales of over one million. Gold singles, however, symbolize sales of over a million, while double that amount earns a platinum single. Very few platinum singles are awarded each year.

Dear Hit Parader,

I like your new format. There is much more rock and roll and the new features (Pick Hit, Celebrity Rate-A-Record, Rock and Roll Revue and others) bring a freshness to your magazine. I must say thank you for an excellent way to start the 1981 rock year — by reading that much improved *Hit Parader* Magazine. Keep up the good work!□

Debbie L. Crawford Cumberland, Maryland



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Hunting season's over so Terrible Ted is gunning for fair-haired game like the Police.



What has Stiv Bators been doing since the Dead Boys broke up?

Trying to drown himself, perhaps.



Everything looks rosy between Barry Manilow and Lily Tomlin but moments after this picture was taken Barry moved his hands up a bit and will sing only soprano parts on his next LP.

POCK&ROLL 2//U/2



Robert Gordon's just showin' off — is he good enough, however, to take on *Hit Parader* (see page 40).



Our unusually uninformed sources tell us that the Romantics' Wally Palmar tried to start a conversation with Cherie Currie for hours and that she didn't look at him once.



Citizen auditioned female lead singers and this girl with the battery operated mouth won.

Etty Goldmari

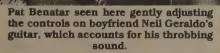
Could the 1990's find the United States with its first rock and roll President — Bobby Kennedy, Jr. might be the one.



Mick Ronson, Ellen Foley, Mick Jones (The Clash) and Ian Hunter, who's bored out of his skull.



"When you know where you're going, you know what to wear?"





Our roving photographer flushed Shaun Cassidy and Utopia out during a bathroom harmonizing session.



Boomtown Rat Bob Geldof: "You shouldn't know from it, Hymie. I've had ten kids and not one ever comes to visit."

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Celebration of Route-on-Record

REO SPEEDWAGON

by Charley Crespo

Although we strive to make Celebrity Rate-A- Record an intellectual look at contemporary music through the eyes of other artists, sometimes lunacy reigns. When REO Speedwagon's lead singer, Kevin Cronin, and guitarist Gary Richrath, get together for anything, they go to great lengths to entertain themselves. The duo rated records on the basis of a few bars per song and rarely listened to an entire cut. In most

cases, they were hearing the songs for the first time.

Pink Lips, Copernicus
GR: I like this guy's lyrics.
KC: I give it a 3 because you can
dance to it and a 99 and 9/10 for
his opening, for saying "dumb shit"
on record.
That Girl Can Sing, Jackson
Browne
GR: It's great. It's wonderful. You
can dance to it, you can sleep to it.

I thought he was a fool for releasing it as a single but now I don't. It's the best thing on the album.

Who'll Be the Fool Tonight, Larsen-Feiten Band
KC: I'll give it an 80 because Buzzy Feiten is from Chicago.
GR: Aww, it stinks.
KC: I love it.
GR: No you don't. You just like him because he's from Chicago.
Remind Me To Smile, Gary Numan

ANGEL CITY'S JEKYLL AND HYDE

A raving lunatic on stage, Doc Neeson proves to be a cool customer: "Kids just go berko."

by Stuart Cohn

Manic — that's Doc Neeson onstage. The lead singer of Australia's Angel City leaps across the floor like a terrified kangaroo. Then he stops still and cowers, shielding his face with his long, bony fingers. He's trapped down a dark alley, hellhound on his trail.

Traps, fears, paranoia, claustrophobia. The lanky, bug-eyed Doc emotes them all onstage and on Angel City's two American LPs, Face to Face and Darkroom.

The characters in songs like Straightjacket, Can't Shake It, No Exit and Devil's Gate try to escape from life. They look down all the usual hallways: pinup girlfriends and high-numbers gambling, fast cars and good-time shots of booze and smack. But all the escape routes turn into culs-de-sac of their own.

Surprisingly, the author of words like "Climbing up those ivory stairs/Never seem to get anywhere"

doesn't feel trapped by anything.

"I've got plenty of room to move," says Neeson. Dressed all in black from golf jacket to coolie sneakers, his long, easy frame caresses the chair. Poker- faced, soft-spoken, he clearly saves his energy for performances.

"I think a lot of people do feel trapped — or choose to keep themselves trapped — maybe because they haven't given themselves any other alternative."

Doc says his ability to plumb these feelings of despair come from times when he's been in a fix and

Angel City, from left: John Brewster, Rick Brewster, Doc Neeson, Buzz Bidstrup and Chris Bailey.





"It's great. It's wonderful. You can dance to it, you can sleep to it."

GR: Gary Numan is a jerk.
KC: I hate anything that starts with a rhythm ace. Anything that doesn't have a guitar on it sucks.
He should go back to Studio 54 and try again.

GR: The best part is the title, but you can't dance to the title.

I'm Mad, 4 Skins

KC: We liked it for the first three seconds. [Ed. note: They only played five seconds.]

GR: We liked the intro. The first

thing they did wrong was the guitar and the second thing they did wrong was the singer. Stones (Dig A Little Deeper), England Dan Seals KC: I'm gonna throw up. It has nothing to do with the record. GR: The best part about it is it sounds like Dan Fogelberg. KC: This one we almost like. GR: Sounds like a good album cut, not a good single. You can't dance to it, you can't fuck to it, all you can do it listen to it. Tell It Like It Is. Heart GR: Why the hell are they doing this song? Why would they do this as a single? They're very good musicians, they're good songwri-

Deep Inside My Heart, Randy Meisner

KC: [Manager walks in] Our manager likes it. Let's see, it's a little late for disco, it's a little late for country and western songs ... we liked it. I like Randy Meisner. I Know What the Boys Like, The Waitresses

GR: It sounds like a guy singing. This one sucks.□

conversations with people, including the group's fans, with whom he tries to keep in touch. But there's no thematic formula to his lyrics. "We never sit down and say what's it gonna be when it comes to writing," he says in his quietly genial way. "Just as long as it's rocky."

And rocky it is, waiter, with a side of blues. Doc says he listens to a lot of old blues records, singers like Otis Redding and Marvin Gaye, and the influences rub off. A high-powered front man, Neeson, whose voice has a gravelly edge, sounds more like John Lee Hooker than Roger Daltrey.

And while Angel City's black outfits and album jackets give them a heavy metal image, the group cannot be so easily pigeonholed. With melodic tunes and pointed, conversational, perceptive lyrics, Angel City is an intelligent, but slashing hard rock unit, much like a latter-day Mott the Hoople.

They are also one of Australia's most popular groups. Neeson and company — Graham Bidstrup, drums; Chris Bailey, bass; and brothers John and Rick Brewster, guitars — are partially responsible for a surge of new groups from Down Under, including Split Enz, Jo Jo Zep and the Falcons, and Mi-Sex, all of whom have emerged from underground to claim the local music charts for Australian bands. Neeson credits new wave for

showing Australians that they could do it themselves and didn't have to wait for the Americans and the British.

"The biggest thing is kids going to see bands again," he says. "Before new wave, kids just had good hi-fi systems. Performing, which is where it really begins, was getting emasculated. But since new wave, so many people who always wanted to be in a band but thought they couldn't afford all the equipment just went out and had a bash. Everybody got involved again."

Kids on the scene made their favorite groups popular, says Doc, by constantly calling radio stations and bugging them to play the Angels (as Angel City is known back home) or newer groups like Flowers and Cold Chisel.

"Kids just go berko," says Doc of the new musical patriotism back home.

By the way, berko means berserk and it's catching on here in the States. In fact, Doc's antics — running through the audience and hanging from ceiling pipes and balconies — caused the Kinks (according to rumor) to fire Angel City as opening act on their U.S. tour last fall. Which the hell-raising Aussies took philosophically, booking some more dates — this time as headliners. Neeson's characters may collapse with their backs to the wall, but there are no dead ends ahead for Angel City.

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MICHAEL ICHENKER VI. UFO

MALICE IN WONDERLAND

Rock's Family Feud Continues As Former Partners Battle Toe To Toe.

by Andy Secher

FO almost killed me," a black-leather clad Michael Schenker claimed, a bemused smile crossing his handsome face. Although the German-born instrumental whiz had come to New York to discuss his exciting new band The Michael Schenker Group, he couldn't resist drifting back to his days as UFO's lead guitarist, a period he considers "the worst time" in his life.



UFO's Phil Mogg: "To say the least, Michael was a rather unpredictable chap."

"When I was in UFO everybody was drinking very heavily," he said, casually running his fingers through his short platinum blond hair. "The pressures of recording and virtually living on the road were really getting to me. I was taking too many drugs, and my drinking was becoming a big problem. Quite honestly, I was really a mess. It got to the point where I had to get away from the band's environment every once in a while just so I could keep a little bit of my sanity. Eventually though, I knew I'd have to leave permanently in order to 'dry out' and get myself together.

"I had really given up on music

completely," he continued. "I had smashed my guitar (a Gibson Flying V) into a million pieces. At that time I was far more concerned with surviving than with playing rock and roll. Luckily, I was able to check into a center that specializes in helping people get over their addiction problems. They put me through hell for a couple of months, but when I came out I was feeling great. When I was in UFO I never thought that I could go on stage if I wasn't drunk or high. But with my new band I've stayed completely clean, and I'm having the time of my life."

Not everyone shares Schenker's negative view of life with UFO. During a recent conversation, that group's vocalist Phil Mogg stated, "To say the least, Michael was a rather unpredictable chap when he was with us. Even when he first came over from Germany he was a little strange, but we attributed that to the fact that he didn't speak any English then, and that his tastes and influences were totally different than ours. Over the years though, he just kept getting stranger and stranger. He's undeniably a brilliant musician, but, quite honestly, when he finally took off and we were able to get Paul Chapman in the band on a permanent basis, we turned a very important corner with our music. I think that's very apparent on our latest album, The Wild, The Willing and The Innocent. Right now, I don't think we've ever sounded

The escalating feud between Schenker and his former bandmates in UFO recently took a new twist shortly before UFO began recording **The Wild...** Keyboard player and rhythm guitarist Paul Raymond defected to join Schenker's fledgling group. The circumstances behind his sudden shift are veiled in enough

controversy and intrigue to make even the CIA proud.

"We gave Paul his marching orders," Mogg explained bluntly. "He just wasn't evolving along with the rest of the band, so we viewed letting him go as a necessity for our continued growth."

"Paul just got fed up with UFO — I can relate to that," was Schenker's side of the story. "I'm very happy to have him with us. We still play a number of UFO songs on stage, things like Doctor, Doctor and Natural Thing, and it's very reassuring to have someone there who's played those songs with you hundreds of times before. Evidently, UFO has lost a lot of its drive. From



Michael Schenker: "Quite honestly, I was really a mess."

what I hear they've tried to clean up their lives a little, but they're supposedly still not playing very well."

In all honesty, Schenker's view of UFO's current status may be a bit prejudiced, for **The Wild, The Willing and The Innocent** may be some of UFO's best rock in years. With ex-Wild Horses member Neil Carter replacing Raymond, songs like Lonely Hearts and their current single Couldn't Get It Right prove UFO is still rock's premier exponent of what might best be termed cerebral heavy-metal. "The latest album is different,

"The latest album is different, and very exciting," Mogg said. "We're more adventurous with our songwriting and playing than ever before. We're growing and becoming better all the time. If Michael wants to still play *Doctor*, *Doctor* on stage, let him. Obviously he's having a lot of trouble coming up with anything new. I actually have no personal animosity for him, I just think his total lack of ingenuity is rather sad."

Stay tuned.□

used to come to the beach with my Uncle Nat," Brook-lyn native Garland Jeffreys said as we drove by the shore on our way to his old neighborhood. "I loved to go to the beach. I was small then, well, I was always small, but it was a big thing for me, the beach. It was great living here. Can you imagine being by the beach for a city kid?

City kids and the environment that makes them potentially dangerous was the overriding theme of Jeffreys' American Boy and Girl on which the street-wise singer/songwriter examined the modern society that produces battered children, confused and troubled youth, and the unwanted kids thrown out of their homes by insensitive parents and out of society by an insensitive populace. Among the many things Jeffreys considers his salvation is his music, a potpourri of sounds as diverse as his multiracial background.

'My mother was the person who really kept the family together," Jeffreys said as we approached his alma mater, Abraham Lincoln High School. "My mother was sixteen when she had me, so she wasn't quite that knowledgeable about life. It was painful for me that my father and mother split when I was one year old. He was in the navy. My mother took care

"It looked so big in those days," he said as we stepped out of the car to look at the school. "I felt very, very small in this school. It was very uncomfortable for me here. It was an essentially Jewish high school. I felt very uncomfortable about my identity. I didn't have money, I didn't have anything. They had mohair sweaters, I mean, they could afford it. I was very happy to graduate, I was very happy to leave the school and the city. That's when I went to Syracuse."

An avid sports fan, Jeffreys majored in art at Syracuse University, a school he selected because football hero Jim Brown attended there. Back in New York years later, what he then believed were



Each month Hit Parader takes a tour back to the old neighborhood with a rock and roller. This month we're back in Brooklyn with Garland Jeffreys.

by Charley Crespo



Jeffreys at Abraham Lincoln High School: "It was very uncomfortable for me here."

Jeffreys took to performing at Greenwich Village folk and folk rock clubs. A love affair with Europe began, which continues to this day; in 1980 Jeffreys traveled to Europe eight times, the last time to promote his latest LP, Escape Artist, which was released there

'My grandfather was a gambler, a numbers runner and a pool shark," Jeffrevs remembers as we stand on the main commercial strip in Sheepshead Bay, looking down the block at the bars Jeffreys would walk into delivering

innocent pieces of paper with numbers written on them. "He was a tremendous Kate Smith fan. I'd sit him in front of the television at four o'clock. He could hardly see, but he'd watch the set. I'd give him a Dannon yogurt and a White Owl cigar and let him watch Kate Smith.

Some old friends come out from a nearby newsstand. Within moments, Jeffreys learns that his one-time best friend is now a child psychiatrist who's married to a doctor. He interrupted the chat when he spotted his stepfather walking his old dog, Peggy.

"Dad. Dad," an enthusiastic Jeffreys interjected after a few minutes of family talk. "Tell him about baseball." The older man hesitated, "Come on, Dad. tell him. Tell him, go on," he encouraged.

"I grew up an orphan, and I used to play at the orphanage," the light-skinned black man finally revealed. "I was good. I really think I could have made the major leagues. Of course, there was no place for us then.'

"I remember we had a father and son game when I was eight," Jeffreys interrupted, smiling. "He hit three home runs and a triple that hit the fence. I'm talking about 400-foot shots. I was amazed. But then I hit one over his head at third base.'

Later, Jeffreys said of his stepfather, "He gave me a lot. He gave me strength and discipline. Had he not been around, who knows what would have happened.

What is happening now is that Jeffreys is touring the world promoting Escape Artist. Certain shows will be recorded for a live album to be released later this year. In the fall, Jeffreys will begin rehearsing for his role in The Break, a feature film about two good friends who've gone their separate ways. Jeffreys plays the second lead and is writing all the music for his first film score and first movie appearance.

"I remember when I had a fight with Bobby Bradley,' Jeffreys said as we walked by Public School 209's courtyard, our last stop before returning to Manhattan, where Jeffreys has lived for many years in a spacious one-room apartment. "He was about a foot taller than me. He had been taunting me for about a week and finally embarrassed me in front of people. I lost control and grabbed him by the shirt and beat the crap out of him. That was a big triumph for me, I mean, he was so much bigger than me. I'll never forget that. With all the things happening to me in my life at the time, it was a big release for me."□

JOHN LENNON REMEMBERED

by Andy Secher

t 10.53 on the evening of December 8, 1980, John Lennon was shot to death outside of his New York City home. The stark, sudden brutality of the incident sent shock waves throughout the world, for his murder not only extinguished one of pop music's most innovative forces, but it also signalled the abrupt and unexpected end of an era — an era that may well be remembered as the golden age of rock & roll

John Lennon was obviously far more than a pop music celebrity. He was the symbol of a decade, the spokesman for an entire generation that was searching for music that could communicate the special joys and complex frustrations associated with just being young. He was an artist and a preacher, a man who had the unique ability to cut through the superficial gloss of rock & roll to write songs that touched the hearts of all who listened. Through those songs he bared his soul, and with it the souls of countless millions who were asking an unresponsive world to share in their hopes, their dreams and their triumphs. He was a performer with vision and talent who parlayed his extraordinary understanding of the rock form with a burning social awareness to create some of the most unforgettable music of the 20th Century. When those four bullets ended his life at the age of 40, the sadness we all shared was heightened by what was perhaps the ultimate irony -here was a man of peace who had become the senseless victim of violence.

To say that Lennon and the Beatles were the most important artistic forces of an entire generation would be almost passe, for no other performers either before or since have had as immediate and lasting a cultural impact as those four "mop-







tops" from Liverpool. Quite simply, the Beatles remain the patron saints of the entire rock industry, with their collective works, from *Meet The Beatles* to *Abbey Road* serving as the foundation on which the entire pop music empire has been built. No one played a more important role in expediting the emergence of that empire than Lennon, whose caustic song lyrics, biting wit, and incredible melodic structures were at the

forefront of what was, in effect, a cultural revolution.

From the very beginning, Lennon was able to view his venture into rock & roll from a radically different perspective than his bandmates. While his childhood had been difficult, punctuated by the divorce of his parents, his existence was that of a middle class kid, not the poverty-stricken upbringing shared by Paul, George and Ringo. His music was never intended to be an escape from the ghetto or a means of survival. Rather, it was created solely as an outlet for the everbuilding energies housed within a creative young musician. trapped in the "teenage wastelands" of England's industrial

His music always reflected his Liverpool origins, for despite all of the revolutionary studio technologies that the Beatles pioneered, Lennon's songs never lost sight of the fact that rock & roll is a working class medium, a form that by its very nature is designed to be simplistic and accessible. While McCartney's

efforts were often filled with a light-hearted poppiness, Lennon's songs were pure rock & roll, filled with a gritty, harddriving quality that kept the band on the cutting edge of rock's creative evolution. His work, whether on "Strawberry Fields Forever", "Lucy In The Sky With Diamonds", or "A Day In The Life", continually reached out to explore new terrain and discover alien vistas of expression. He was the master pop craftsman, able to express everything from the complexities of his personal life to his political ideologies in the few minutes allotted by the commercial structures of the pop form. Lennon was the band's undeniable catalyst, the charming, often controversial genius who dared to dream of beauty and love in a world he feared was teetering on the brink of disaster.

Since the demise of the Beatles in 1970, Lennon had gradually drifted away from the spotlight, choosing to concentrate on his family rather than on his music. When, however, word began to leak out that he had, in fact, decided to end his five-year hiatus from the music business, the avalanche of publicity served to once again cast him into center stage. But unlike the Lennon of earlier years (an artist who often seemed overwhelmed by constant media attention), he now seemed more at ease with his fame, and more secure in his musical abilities. As he stated in an interview shortly before his death, "I'm recording again because I want

to, and because I have something to say." And, as shown on his final album, Double Fantasy, he proved to be as eloquent, as insightful, and as brilliant as ever.

Lennon was a dreamer, a man who envisioned a world at peace, living in harmony, making love. and listening to rock & roll. And while he bluntly stated that "The Dream Is Over" on his first post-Beatle album, in his soul he never lost faith in our ability to attain that dream. For Lennon the dream is now over, but as long as there is rock & roll, and as long as there are young people filled with the same spirit and enthusiasm that he shared. John Lennon's dream will live on in the hearts and minds of us all.

YES. I'M YOUR **ANGEL**

YOKO ONO

Yes, I'm your angel I'll give you everything That's in my magic power So make a wish and I'll let it come true for you (Tra-la la la la).

(Yes) you're my fairy You give me everything I ever wanted from life Have I made a wish and is that why I have you (Tra-la la la la).

We believe in pumpkins that turn into princess And frogs that turn into prince We believe in the moons that smile to us When we hurry home before the midnight strikes

Yes, I'm so pretty and you're so dizzy And we're so happy Everyday let's make a wish

Tra-la la la la.

And let it come true for us Tra-la la la la.

I'm in your pocket you're in my locket And we're so lucky In everyway we make a wish And let it come true for us Tra-la la la la.

We believe in houses built in the sky And love that lifts us high We believe in the sun that looks over our shoulders And brings our shadows together Tra-la la la la.

Yes, our heart's are one our bodies too And it's so good everytime we make a wish And let it come true for you too Tra-la la la la.

Happy birthday my love I'm your angel I'll give you everything in my magic power So make a wish And I'll let it come true for you Tra-la la la la la.

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CLEAN-UP TIME

JOHN LENNON

Moonlight on the water Sunlight on my face You and me together We are in our place The gods are in the heavens The angels treat us well The oracle has spoken We cast the perfect spell Now it begins Let it begin. Clean-up time Clean-up time Clean-up time 'Ring-a-ring around the world.

Queen is in the counting house Counting out the money The king is in the kitchen Making bread and honey No friends and yet no enemies Absolutiev free

No rats aboard the magic ship of perfect harmony.

However far we travel Wherever we may roam The center of the circle will always be our home.

Clean-up time 'Ring-a-ring around the world. Copyright ©1990 by Lenono Music.

(Just Like) STARTING OVER

JOHN LENNON

Our life together is precious

Together we have grann, we have grown

Although our love is still special Let's take a chance and !ly away somewhere alone.

It's been too long since we took the time

No one's to blame I know time flies so quickly

But when I see you darling
It's like we both are falling in love
again

It'll be just like starting over, starting over.

Every day we used to make it love Why can't we be making love nice

BEAUTIFUL BOY

JOHN LENNON

Close your eyes

Have no fear

The monster's gone

He's on the run

And your daddy's here.

Beautiful, beautiful, beautiful.

beautiful boy

Beautiful, beautiful, beautiful.

beautiful boy.

Before you go to sleep

Sav a little prayer

Every day in every way

It's getting better and better.

Beautiful, beautiful, beautiful,

beautiful boy

Beautiful, beautiful, beautiful,

It's time to spread our wings and fly Don't let another day go by My love it'll be just like starting over,

and easy

starting over.

Why don't we take off alone
Take a trip to somewhere far away
We'll be together on our own again
Like we used to in the early days
Well, well darling it's been so long
since we took the time

No one's to blame I know time flies so quickly

But when I see you darling It's like we both are falling in love again

It'll be just like starting over, starting over

Our life together is so precious Together we have grown, we have grown

Although our love is still special Let's take a chance and fly away somewhere Starting over.

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beautiful boy.

Out on the ocean sailing away I can hardly wait to see you come of

But I guess we'll both just have to be patient

Well it's a long way to go
A hard row to hoe
Yes it's a long way to go
But in the meantime
Before you cross the street
Take my hand
Life is what happens to you

Whilst you're busy making other plans.

Beautiful, beautiful, beautiful, beautiful boy

Beautiful, beautiful, beautiful, Darling, darling, darling boy.

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HARD TIMES ARE OVER

YOKO ONO

It's been very hard but it's getting easier now

Hard times are over, over for awhile
The leaves are shining in the sun
And I'm smiling inside

You and I watching each other
On a street corner

Cars and buses and planes and people go by

But we don't care we want to know We want to know in each other's eyes

That hard times are over, over for sometime.

Hard times are over

Hard times are over Hard times are over Over for awhile.

Been very rough but it's getting easier now

Hard times are over, over for awhile The beams are twinkling in the sun And I'm smiling inside

You and I walking together
We're on a street corner

Cars and buses and planes and people go by

But we don't care we want to know We want to know in each other's eves

That hard times are over, over for sometime.

(Repeat chorus)

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WOMAN

JOHN LENNON

Woman I can hardly express
My mixed emotions at my
thoughtlessness

After all I'm forever in your debt And woman I will try to express My inner feelings and thankfulness For showing me the meaning of success.

Ooo ooo

Woman I know you understand
The little child inside the man
Please remember my life is in your
hands

And woman hold me close to your heart

However distant don't keep us apart After all it is written in the stars.

Ooo ooo

Woman please let me explain I never meant to cause you pain So let me tell you again and again and again

I love you Now and forever I love you.

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KISS, KISS, KISS

YOKO ONO

Kiss kiss kiss me love
Just one kiss kiss will do
Kiss kiss kiss me love
Just one kiss kiss will do
Why death why life warm heart cold
darts

Kiss kiss kiss me love I'm bleeding inside It's a long long story to tell And I can only show you my hell.

Touch touch touch me love
Just one touch touch will do
Touch touch touch me love
Just one touch touch will do
Why me why you broken mirror
White terror touch touch touch
touch me love

I'm shaking inside, it's that faint faint sound of the childhood bell Still ringing in my soul Kiss kiss kiss me love Just one kiss kiss will do Kiss kiss kiss me love Just one kiss kiss will do.

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DELBERT McCLINTON

BOOZIN', CRUISIN', LOVIN', AND LOSIN'.

After Years of One Night Stands Texas Brawler Asks the Question: Where Did I Go Right?

by Suzan Crane

omehow it seemed inappropriate for this man to be sipping hot tea and honey in a hotel cocktail lounge. A couple of swigs of Jack Daniels or a bottle of beer would have seemed more in character with his ruddy, rugged good looks, unimpressed demeanor, and gritty, bar-bred music. For, even as a kid. Delbert McClinton was out baring his soul in honky-tonks and barrel-houses on the right side of the wrong side of the Fort Worth tracks. Meanwhile, Frankie Avalon and Annette Funicello were still playing Beach Blanket Bingo to Moondoggie's unsuspecting white-teenage serenades. And now, two decades later, all those years and miles are etched around Delbert's knowing eyes like so many lines on a road map.

"I was playing clubs probably when I was sixteen ... no, before that, fifteen," he says, searching his memory. From his first guitar, a Kay, which he acquired for about \$3.50, music was Delbert's destiny. After a few unworkable outfits (the Mellow Fellows, the Losers, the Bright Side, and the Acme Music Company) he formed the Straitjackets with two current proteges, guitarist Billy Sanders and sax player Robert Harwell. The group moved in as the house band at a landmark blues club called Jack's.

"The blues was real popular in the Texas area," Delbert explains. "People like Howlin' Wolf and Jimmy Reed, Bobby Bland and Junior Parker, and Sonny Boy Williamson. Being the house band out there, and that being the club they usually came to, we backed 'em up. We also liked it, so we already knew all the songs.

"One night we were playing a song called *Fanny May* by Buster Brown. We were backing him up and Jimmy Reed in the same night, and I had just bought me a harmonica because they were two of the best, ya know, and I was ready to learn. Well, we were sittin' in the dressing room before the show — I didn't drink at the time — but they were both passing a quart of Old Grandad, and I was sittin' in the middle *helping* 'em drink it ... I never did see the show!" Delbert roars at the memory.

An unbroken two-week stretch of onenighters had finally taken its toll on the gravel-voiced Lubbock-born Texan, and so tea it was this early Tuesday evening, his only free night before another one-



Delbert McClinton: "What's music anyway? It's singing about either feeling great or feeling bad."

night stand, this time at New York's

Delbert McClinton is no stranger to this town, having played to audiences chock-full of stars in the past. Often Delbert is joined onstage for impromptu jams. One recent show ended with the stage glittered by John Belushi, Dan Avkrovd, Jimmy Buffett, Leon Redbone. and Austin honky-tonker Joe Ely. But this upcoming engagement had particular significance in light of his signing to Capitol Records, and his recent LP, The Jealous Kind. The album has been touted by execs and critics alike, as the one that could finally push Delbert McClinton past the gates of obscurity and into the long sought- after and welldeserved public arena.

Up until now, seven critically acclaimed albums on three now-defunct labels (Clean, ABC, Capricorn) and a bevy of industry admirers and devoted fans, have done little to elevate the man described by *Playboy* Magazine as possibly "the best white R&B rock 'n' roller in the world" beyond cult status. But in the fine tradition of his mentors, Delbert keeps on keeping on. And he's smiling. "Everything looks real good right now," he says in a mellow southwestern drawl.

Produced by Barry Beckett and the Music Shoals Rhythm Section, **The Jealous Kind** showcases Delbert's range of American home-grown stylizing, his smoke-cured vocals, and the kind of

seething harp playing that could very well have altered the course of early British rock and roll: In 1962, Bruce Channel's international hit Heu Babu brought Delbert to England with a multiband road show, his crying harp creating quite a stir among the other musicians. "From the first night I was there, somebody in every band had a harmonica, come down to the dressing room and want to learn something. And this went on every night," Delbert recalls incredulously. "Well, one night we worked with the Beatles. They were the opening act for the Bruce Channel show and the only thing I knew about them. was this girl had said 'I want you to hear this band, they're the hottest band in the North of England' and they were. They had on these real nice-looking, light-weight black leather suits, and whichever one I taught to play something on harp, I asked him where he got the suit, and I went into London the next day and got me a coat." Now, next time you hear Love Me Do, think of Delbert McClinton.

On the recent album, 1980-style wailing punctuates Delbert's cover of Van Morrison's Bright Side of the Road and his voice tears from the gut with the raw-textured surface of unfinished wood. Bonnie Bramlett's harmonies serve as cool chasers to some straight shots of whiskey-sated Delbert, notably on the soulful Shakey Ground. As he croons the blues on the title cut, and goes country on I Can't Quit You, it becomes obvious that The Jealous Kind challenges segregation, oversteps musical boundaries, and that quite possibly. Delbert McClinton is colorblind. Delbert says the absence of any original material will be remedied with the next album.

Actually, composing was an after thought for Delbert until 1970 "when I got my heart broke" by a divorcee with whom he left the Lone Star State and moved to Los Angeles. "That's a good time to start writing," he mused. "A lot of good songs came out of that." Among them are *Two More Bottles of Wine*, a country hit for Emmylou Harris in 1978, and *B Movie Boxcar Blues*, a tune adopted by Jake and Elwood for the Blues Brothers' LP. Delbert's songwriting inspirations are still culled from real life: Boozin', Cruisin', Lovin' and Losin'.

"What's music anyway?" he asks rhetorically. "It's singing about either feeling great or feeling bad."□

Record Reviews

by Roy Trakin

BRUCE SPRINGSTEEN
The River

On The River, Asbury Park Broocie tries to combine the legacies of Americana myths like Hound Dog and The Grapes of Wrath and ends up short on both counts, even though the album's epic cinematic scope is impressive indeed. Unfortunately, Springsteen comes on like a bombastic parody of himself, hovering between strained, party-time exhortations like the new wavish Crush On You, You Can Look (But You Better Not Touch), Cadillac Ranch, I'm a Rocker and Ramrod, and the more successful, narrative elegies which close each side Independence Day, Stolen Car, Wreck on the Highway and the title track.



The River's fatal flaw lies in this very contradiction, its attempt to reconcile rock and roll's affirmation of life with the inevitability of dissolution. While the moody set-pieces create a feeling of funereal sadness, the rambunctiousness of the upbeat rockers is tinged with the album's general melancholy. And, even though Springsteen is using the distancing device of speaking through other characters, his views on both women and labor are dishonest, sometimes even reactionary. When Bruce goes into his blue-collar lament, it's just not believable anymore, at least not on record. And neither do I accept him as the self-effacing no-future partner in marriage he was forced into because his 19-year-old bride was pregnant.

There's a self-confidence at work on **The River** that belies its bittersweet pessimism and substitutes the dream's transient freedom for the reality's cruelties. Even given this massive accomplishment, Springsteen's vision seems less personal than ever. The primitive has gained self-consciousness but irrevocably lost his innocence for all of us. **The River** is a sad reminder nobly trying to make us wiser for the experience.

THIN LIZZY Chingtown

Mulatto Irishman Phil Lynott is the leader of Thin Lizzy, a band stuck in that noman's land between intellectual heavy metal and hip new wave, having failed to satisfy either camps. Chinatown does not seem likely to allay the confusion which surrounds this surging quartet, whose misogyny, sexism and cynicism probably has no rival, except perhaps, for the Stranglers. With public misapprehension rife, Thin Lizzy has thus far failed miserably in their quest to crack the American market, and their latest, Chinatown, may be one of their last chances.



Certainly, this hard-driving quartet deserves reconsideration. Any group that can address itself to a variety of topics including such revealing issues as male liberation (We Will Be Strong), sexual politics (Sweetheart), diabetes (Sugar Blues), rape

(Killer on the Loose), imperialism and the extinction of the buffalo (Genocide), cannot be regarded too lightly. It is equally obvious that the sinister Mr. Lynott manages to get a lot of mileage out of the contradictions inherent in his style of "rock poetry" (his lyrics have been published as a book in England).

Still, that doesn't answer questions like why the band's two lead guitarists should sound exactly the same, and I don't mean like Duane Allman and Dicky Betts, either. Nor does it clear up how a "rock poet" could compose lyrics like The killing/The killing of the/The killing of the buffalao/The killing of the buffalao/The killing of the buffala-o' or "Hey, Snowy ... play a bit for me/That was Snowy White/ And he likes err ... it in the night/The next to play/I must say, is Scott Gorham/And Away..." or "There's a killer on the loose again/A killer on the loose/There's a killer on the loose again/A ladykiller on the loose."* Hey, I swear —they're

* Lyrics ©Copyright 1980 by Pippin the Friendly Ranger Music.

all on the lyric sheet. Never has

allegedly smart rock been so

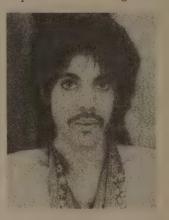
THE JACKSONS
Triumph
PRINCE
Dirty Mind

dumb.

Here are two prime examples of the postdisco renaissance in soul music: one features the aching falsetto of Michael Jackson, and the other, Los Angeleno golden boy Prince. The Jackson's Triumph follows up bro Michael's multiplatinum Off the Wall, and reflects his rise to prominence by sticking to that LP's successful sound. The one



difference is the absence of producer Quincy Jones and it is a telling one: **Triumph** lacks **Off the Wall's** punchy, resonant textures. Needless to say, there is not a killer cut like *I Want You Back, ABC* or *Don't Stop 'Til You Get Enough.*



Regardless, Michael Jackson is in peak form throughout, handling all the lead vocal duties, and the rest of the brothers are more than up to their backing vocal tasks. Can You Feel It and Walk Right Now recreate vintage Stevie Wonder circa I Was Made to Love Her. The single, Lovely One, features little Michael's now grown-up, yearning vocals, with the first signs of sexual anguish creeping in. The instrumentation is confident, seamlessly tied to the moon/June lyrics as the one-time kid group successfully confronts adulthood.

But, then again, the Jacksons have always seemed older than their years, and Triumph can't mask the fact that the lads still suffer from that old Motown syndrome: wanting to make it a la Vegas. Certainly Michael's sexless high range is filled with more existential angst than lustful frustration, something you can't say about the lascivious Mr. Prince, who performs nearly naked (except for a pair of bikini briefs), singing lewd and suggestive songs like Dirty Mind, Do It All Night, Uptown and Head.

While both **Dirty Mind** and **Triumph** aim for the same black teenage audience, one gets the distinct feeling that the street-talking, Prince of double-entendres is one with his finger truly on his poten-

tial listeners' collective pulse. His music - a modernized rock/soul take-off on funk/ disco - is right where it should be, smack on the edge of white and black, rock and soul, naive and lurid, sophisticated and bawdy. In short, precisely the kind of crossfertilization that makes possible a true cultural exchange: at once, sexy, hip and cool enough to serve as a role model for black and white teens. Prince creates a snap-cracklin' rhythm that aims for the groin as **Dirty Mind** leads punky soul music into the '80s.

JOE JACKSON Beat Crazy

Of course, Joe Jackson is a pale, vanilla-flavored imitation of the real thing, popular only because the Great Majority is unable to digest the undiluted product. That much was made clear on his first two albums, where ambitious Joe took Elvis Costello's Angry Young Man routine and parlayed it into a commercial success that overshadowed but never beat the more complex E. C. at his own game. Still, Jackson proved his ability with a hook, musical and lyrical, and took a back seat to nobody.



On Beat Crazy, Joe continues to pilfer rock culture images and sounds, though his territory has expanded to include bald-faced rip-offs of Clash-styled dub (the title track), Roxy-ish art-rock (In Every Dream Home (A Nightmare) Cramps/B-52's trashy punkabilly (The Evil Eye) and Public Image (Mad At You), as well as the requisite Costello clone (One to One). Beat Crazy exceeds the sum of its (stolen) parts because of Jackson's acid wit and sarcastic sensibility. He mercilessly mocks his sources as he picks them

Left to his own devices, dealing with the spirit world

(the rather mundane Someone Up There), racism (the morally confused Battleground), passion (the cruelly misogynistic Biology), beauty (the predictable satire of Pretty Boys) or transvestism (the tepid liberalism of Fit), Joe reveals a surprisingly conventional, sometimes even reactionary attitude that frighteningly fits his public to a T. This is not my idea of the future, but it sure seems to describe the present accurate-ly enough. Sometimes even good tunes aren't enough.

NEIL YOUNG
Hawks & Doves

Funny, isn't it, how it takes a Canadian — an erstwhile hippie, no less, still pining for that communal ideal — to come up with the first musical State of the Union message for the New



Conservative Era? Hawks & Doves marks Neil Young's return to the gentle countryflavored acoustic swing of Comes A Time, an ode to the healing power of compassion in the midst of utter decay. There are the typical widescreen Young epics like The Old Homestead, Captain Kennedy and the title track, where the joys of patriotism and citizenship are pitted against the horrors of war. with freedom (both personal and social) the goal. Stayin' Power and Comin' Apart At Every Nail are likewise about endurance in the face of decadence, again both individual and collective.

Musically, Hawks & Doves dips into America's frontier heritage for its time-honored beat, as Rufus Thibodeaux's mournful fiddle and Tom Scribner's musical saw connect to yesterday's settlers with chilling sadness. Similarly, the distinctive Young lament, which always suggested imminent destruction and collapse, here connotes a dualedge of after-the-fall salvation and possible community. In

the past, Young has been known to fuel the fires of political biases, especially on songs like Southern Man and the vituperative On the Beach LP. But on Hawks & Doves, Young urges reconciliation and a return to traditional values, pointing out that our similarities far outweigh our differences, culturally and musically. "Got people here down on their knees and praying/Hawks and doves circling in the rain/ Got rock and roll. got country music playin'/If you hate us, you just don't know what you're saying,' sings Young, and his unifying gesture is reflected in his faintly mocking, distinctive plaint, at once urging union, but also acknowledging its realistic impossibility for human nature. Only Neil Young could capture America's bittersweet ironies in such mythic terms.

* Lyrics Copyright ©1980 by Silver Fiddle Music.

CLASH
Black Market Clash
GANG OF FOUR
Gang of Four

How delightfully perverse that Big Brothers CBS and Warner Bros. should come up with new packaging schemes to help market their "special (read: politically volatile) acts — the Clash and Gang of Four. Black Market Clash is part of



Epic's 10" Nu-disk line and by far the most ambitious to date, making available various un released Clash tracks — import album cuts, singles, EPs—from the years 1978-80. All well and good for the ardent Clashophile; a little disturbing for the would-be fan in lieu of a new album to follow up the impressive **London Calling.** The material from the early years, Cheat (off the first English LP), the biting Capital Radio One, even a lampoonish cover of Toots' Pressure Drop, shows an attractively loose aggres



sion which falls to earth with a thud on new material like the sodden dub of *Bankrobber* and the lead weight version of Booker T's *Time is Tight.* Except for some intriguing percussion work, side two bodes future.

On the other hand, the notoriously unprolific Gang of Four's most recently recorded work, Outside the Trains Don't Run on Time and He'd Send in the Armu, first done in March, 1980, proves that these rock dialecticians have their finger squarely on the beat, a jagged nuclear fission of splintered energy fueled by guitarist Andy Gill and lead declaimer Jon King. Side two features two previously un-available blasts from the past, the mournful melodica and industrial critique of It's Her Factory along with the military march anthem, Armalite Rifle (both recorded 1978-79).

Still, despite the G of 4's edge here, the Clash's mistakes are the result of a human vulnerability the rather stern new wave Marxist rhetoricians have yet to reveal.

ROCKPILE

Seconds of Pleasure

Sincere and more-thanloveable Limeys rape and pillage American rock and roll, showing more respect in the process than any of us natives do. Razor-sharp when it has to be, delightfully drunken when it doesn't, Seconds of Pleasure is the long-awaited debut of this legendary pub quartet — Looney Nick Lowe, Ardent Dave Edmunds, Barreling Billy Bremner and Stolid Terry Williams. The album coasts into a rockabilly beat and



doesn't let up for a second, which is alreet because if you had time to think about it, you'd realize **Seconds of Pleasure** isn't very substantial. This music requires a fun loving attitude, but at least on this album, Nick Lowe's foolishness unfortunately takes a back seat to Doc Edmunds' faithfulness. In other words, **Seconds of Pleasure** is genre music that —unlike so many of its sources — never transcends itself.

Oh, sure, the Chuck Berry-

ish Teacher, Teacher, the Everly Brothers tribute Now and Always, the Buddy Hollywith-venom Fool Too Long and the devilish Wrong Again (Let's Face It) are sweetnatured rockers that mean no harm, but where is Nick Lowe's knowing wink? For beer-drinking music like this, it sure sounds tight-assed and a bit repressed, doesn't it? Not at all like what good-time, vulgar, sloppily sexual, blatantly commercial, crass, aggressive American rock and roll should sound like, right? At least Creedence Clearwater Revival could churn out hit singles ... I certainly don't hear any here. Give native American music back to the Americans. Or even the Indians. Just keep it away from those limesucking Britains - I think all that warm beer's finally gone to their heads.

XTC Black Sea

These four talented Swindon yobs find themselves on Massah Stigwood's RSO plantation after failing to crack the American market with last year's impressive Drums and Wires on Atlantic Records. Combining the British art-rock tradition for gently experimental pop with roots in the late '70s new-wave breakthrough, XTC have, up till now, falled. At once too strident for the popstars and too artsy for the punkers, XTC are on the verge of satisfactorily bonding that double-edge on their fourth album, Black Sea. Though earlier leader Andy Partridge had contributed the more angular, rhythm-oriented, cerebral rockers, and bassist Colin Moulding the sweeter, melodic love songs (like last year's dance-floor hit, Making Plans for Nigel), Black Sea finds both elements creeping into individual songs, and XTC is a much more consistent, satisfying band.



While Moulding's two tracks, Generals and Majors and Love At First Sight, exhibit more sophisticated rhythms underlying the still-potent hooks, Andy Partridge has discovered some lovely melodies on Towers of London, Burning With Optimism's Flames and the comically

jaunty Sgt. Rock (Is Going to Help Me). Throughout the Steve Lillywhite-produced Black Sea, XTC's ironic wit and quirky sensibility are at work on such satirical cut-and-paste commentaries as Living Through Another Cube and Paper and Iron (Notes and Coins). For once, humor and compassion coexist with a cleverness that is less cruel than kind.

XTC, like their contemporaries the Jam, may turn out to be just a mite too stiff-upperlip British to ever gain acceptance from a broad American audience. Still, **Black Sea** easily summarizes the knack those oh-so-cool limeys seem to possess when it comes to giving an old formula a unique twist.

JOEY WILSON Going Up

An honest-to-goodness sleeper, Philadelphian Joey Wilson is a pudgy singer/ songwriter who sports a very



unpoplike pencil-thin mustache and a thoroughly engaging debut album on Danny Goldberg's spanking-new Modern Records label. Jimmy Destri, keyboardist of Blondie fame, has performed the production duties, demonstrating a luxuriously wide-open style that was distinctively missing in the tinker-toy sound he gave to Marty Thau's 2 × 5. Also on hand, veritable musicbiz legends like Brill Building's own Ellie Greenwich and Jamaican ska sax-player Roland Alphonso as well as quasi-legends like former Patti Smith Group keyboardist Bruce Brody, guitarist Ritchie Fleigler and singer Ula Hedwig.

All in all, Going Up is one pleasant surprise on top of another, peaking with side one, track one, the one-listenand-you're-hooked talon of If You Don't Want My Love, which would definitely be a Top Ten single in a far better world than ours. This is pop, sporting just enough bubblegum flavoring to make it irresistible to teens and would-be teens everywhere, with Joey's

nasal urgency perfectly augmented by his cheery supporting cast. Underground brings in the swelling strings and even this hoary, time-honored move pays off, if not in Spectorian terms exactly. Side two opens with the perfect romantic exhortation, Call Off Your Dogs, leading into the heartbreaking mia culpa, I Was A Fool. My Car/Your Car is chock-full of straight-faced sexual innuendo while Chances We'll Take is a sugary ballad that sounds so fresh only because no one has tried doing them since 1965.

Going Up harkens back to another, simpler time, when all a record needed was a twanging guitar run and a catchy chorus to be an AM hit. I refuse to blame Joey Wilson for the fact things have gotten so much more complex that this LP will probably find its way to the bargain bins by the time you read this. Too bad.

SPECIALS
More Specials
MADNESS
Absolutely

By the time all four of the original Two-Tone bands had visited America, audiences had to be excused for being a bit "selective" or maybe even a trifle down"beat" in their reactions. Still, it was no accident that Madness and the Specials stole most of the thunder from their skanking compatriots based on the more consistent recorded and live performances. Well, these two prime purveyors of punky ska are back with second albums that are more (in the Specials' case) or less (for Madness) happy departures from the mold established in their initial efforts.



The biracial Specials' More Specials highlights not only keyboardist/leader Jerry Dammers' well-documented interest in Muzak, but also an undoubtedly sick predilection for Mexicali horns, boozy depression swing, Hawaiian wedding songs and movie soundtracks. In other words, those oh-so-clever Specials have plugged right into the fertile musical heartland -the middle of the road -with songs for the new depression. Politics seem abandoned on such tunes as the standard tonic, Enjoy Yourself (It's Later Than You Think), which both opens and closes the album in drunkenly ironic fashion, Sock It To 'Em J. B., where the Specials take the ska fascination with James Bond movie themes to its logical conclusion and Holiday Fortnight, which features a pitched battle 'tween Herb Alpert and Carmen Miranda for control of Tijuana - or is it El Paso? But the Specials have more than Muzak on their minds - Stereotypes, Rat Race and Do Nothing are disturbing (self) analyses of youth culture and its incipient dangers. When this concern manages to cross with their interest in MOR culture, the result is a revelation, a powerful existential message like I Can't Stand It, which is no less than Chris Call Me Montez meeting Lou Reed at a London soul-food dive. To the Specials' credit; they refused to milk a formula which could easily have ensnared them, choosing instead to release a thoroughly daring, totally engaging bundle of cultural contradictions - black and white, avantgarde and commercial, art and trash, dance and thought, politics and anarchy.



Madness are not nearly as thought-provoking, but then their motto has always been "dance, don't think," anyway, so **Absolutely**, despite its texture (far denser than the tinny One Step Beyond), doesn't stray from a slap-happy, nonstop shuffle. There are subtle variations on the ska theme on such cuts as the ska-billy surffusion of Solid Gone, the lushly pop In The Rain and the potted palm-plastic cactus saga of Return of the Los Palmas 7. Madness' progress might not seem so obvious as that of their Two-Tone mates, the Specials, but it is there nonetheless, if not in the songwriting, which is disappointingly weak, than certainly in the cocky, brazen per-formances and irrepressible nuttiness. "Standing here in the rain/ Maybe the weather will change again."* Madness may be dumb, but they're no fools. I have a feeling they have the stubbornness to outlast the transience of fads to carve out their own niche, as the Specials have already done.□

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GLORY

Pleasing Most of the People All of the Time.

by Andy Secher

just can't figure why some people keep dumping on us," Rush's blond guitarist Alex Lifeson blurted out as he slumped into a dressing room chair. Lifeson and cohorts Neil Peart (drums) and Geddy Lee (bass and vocals), had just finished a rousing performance for 15,000 appreciative fans. Even so, as Lifeson slowly unbuttoned his sweat-drenched shirt, his annoyance at Rush's lack of critical acceptance became increasingly

Sometimes I look at the charts, or listen to the crowds roar, and I say to myself, 'Hey, everything's goin' along pretty well.' Then I read somewhere about how Rush is too complex for their own good, or how pompous we are. I'll tell you, stuff like that can get to you after a while. We're in the business of pleasing people with our music, and it can get awful annoying when



Geddy Lee: "It's kind'a nice to finally be noticed by a wider audience."

Lifeson's indignation isn't entirely without cause. In the last eight years, Rush has emerged, quite unintentionally, of course, as rock's answer to Rodney Dangerfield. It seems that no matter how hard they try, they just don't get no respect. Even with their more recent LPs, notably last year's platinum Permanent Waves, ranking among the most highly successful heavy-metal albums in rock history, this Canadian power trio remains a favorite target for both critical journalists and more 'aesthetically" inclined rock fans.

some people refuse to accept what

you're trying to do.'

With a style somewhat dependent on overbearing instrumental pyrotechnics and mystically inane lyrics, Rush long ago earned a

reputation as an ostentatious hard rock band. With their latest LP, Moving Pictures, they've trimmed the excess from their metallic style. What's left is powerful, intricate and undeniably entertaining

"I really don't see what all the fuss is about," Geddy Lee laughed as he peered over the top of his huge oval glasses. "We're not exactly newcomers to this business, but all of a

sudden it seems like that music world has discovered that we exist. We've put out some pretty good re-cords over the last few years, and we've built up a core of fans who've helped turn almost every one of them gold. I like to think that we've developed a distinctive style, that people can hear and immediately identify as new Rush.

"Sure we've had our share of

critical abuse, but honestly, how many rock and roll bands haven't? We know what we want to do with our music, and we're not about to let anyone's opinion change that. I must say though," he added with an impish smile, "it's kind'a nice to finally be noticed by a wider audience. I guess that's what every performer really wants."

While Lee may seem somewhat casual when discussing Rush's recent success, the band's members are the first to admit that their current albums represent a major stylistic shift from earlier works. Unlike their concept albums 2112 and Hemisphere (both of which were heavily steeped in mythology, mysticism and science fiction), the later LPs now boast not only Lifeson's fiery guitar and Lee's screeches, but a clarity and impact that were previously lost amid more complex musical meanderings.

"I realize that much of what we did on our earlier albums went over our audiences' head," drummer Neil Peart confessed. "We were trying to show how diverse hard rock could be. I think we did that extremely well, but our approach did have a number of built-in limitations. We got to the point where we were using an entire side of Hemisphere to do only one song, so we realized that we'd have to trim down our aspirations a bit. We



Sex symbol Alex Lifeson usually cools out in his Fruit of the Looms.

started in that direction with **Permanent Waves**, and now with **Moving Pictures** I think we've really succeeded. We've tried to present songs that stand on their own without being part of an overall concept."

In the absence of a single concept, many songs on **Moving Pictures** depict, according to Peart, "Then I read somewhere how Rush is too complex for their own good, or how pompous we are."



Rush, from left: Alex Lifeson, Neil Peart and Geddy Lee relaxing backstage before concert.



Neil Peart: "I've always had difficulty seeing members of Rush — particularly myself — as rock stars."

"our view of life. There's one song on the album called *The Camera Eye*, which examines the phenomenon of being able to recall various things in your life," Peart explained. "We're all very interested in cameras and film work, especially Geddy, so a title like **Moving Pictures** fits right in with our interests.

"My favorite song on the album is Limelight," Peart continued. "It's about coming to terms with the attention one gets by being a rock and roll performer. It's interesting to me because I've always had

difficulty seeing members of Rush — particularly myself — as rock stars. We've always been most concerned with the creative and artistic processes and the 'star trip' mentality is something that we've never really experienced. I guess it's a natural part of the business, but in this band we've been very self-conscious at times, so we try to keep our feet on the ground and always stay in touch with what the fans want."

What the fans want — and get — is one of the most elaborate rock,

spectaculars featuring flashy musicianship and films that graphically depict some of the songs' themes.

For instance, their opus **Hemisphere** — presented with
creative screen animation — is the
half-hour long highlight of the
group's concert performance.

The visual aspect of our shows is as important as the music, Geddy Lee explained. "While our albums may not delve into as many complex themes as they used to, our music, especially onstage, is still very involved with science fiction and mythology. Certain songs we've done seem to lend themselves very well to the use of animation, especially a number like Hemisphere, which touches on everything from space travel to black holes. We feel that a strong overall presentation is very important to the impact of our shows. Of course, we could just rely on our music, but we've never been satisfied taking the easy way out."

Though admittedly limited by its three-man, heavy-metal approach, Rush remains fresh and viable because each band member contributes to the song-writing process. Peart supplies practically all of the band's lyrics, and Lee and Lifeson handle the musical responsibilities, creating an almost assembly-line efficiency. The songs still reflect the individual interests and personality of each band member.

"Normally, I write the lyrics first and hand them over to Alex and Geddy who'll shape the music around 'em," Peart explained. "That way we're all involved in the creative process. Because of that, we've developed an affinity for one another. Our lineup isn't a handicap; actually, it's our greatest strength.

"We have more self confidence than ever before," Peart added. "We know what's best for the band, and, more importantly, we follow our own advice. Recently, as an example, people were telling us to follow up **Permanent Waves** with a live album that would cover everything from **Hemisphere** to **Spirit of Radio.** But we had so much good studio material ready that it would be silly to release a live album. This band has a sense of purpose and a feeling of unity that's really incredible."

With the success of **Moving Pictures**, Rush stands on the verge of claiming recognition as one of the premier hard rock bands. They have finally conquered whatever musical stigmas that have plagued their career. By infusing new ideas into their metallic style Rush has become the spearhead of heavymetal's creative evolution.□



Lifeson and Lee: "I really don't see what all the fuss is about."

STEVE FORBERT

EVERY MAN FOR HIMSELF

Rocker Buys One-Way Ticket From Small Town to Streets of New York (and Beyond).

by Crispin Cioe

ver since he burst on the pop music scene three years ago, a certain air of mystery has surrounded Steve Forbert. Not because he's particularly unfriendly or evasive; rather, it's more the fact that you just can't pigeonhole this guy or his music. Consider the follow-

The young singer/ songwriter came alone to New York City from his hometown in Meridian, Mississippi in 1976. Although he immediately started hanging out and playing the Greenwich Village folk circuit, his future managers and record company first discovered him at Manhattan's main punk bastion CBGB's, where he was opening for bands like Television, Talking Heads and John Cale.

-Forbert's highly ac-claimed and sensitive debut album Alive on Arrival was produced by Steve Burgh and featured a tight-knit small-band sound. It garnered massive critical raves and immediate FM radio airplay, something next to impossible for just about any new artist. For the followup, Jackrabbit Slim, Forbert went to Nashville with producer John Simon, and came up with a denser, more "produced" album that also sounded just as lived-in as the first. And while few in the music business would've predicted it at the time, the LP's first single Romeo's Tune became a smash AM radio hit, going Top 5 nationally.

-Forbert stays on the road touring for months at a time, and has a solid core of great musicians who now record and do the roadwork for him. His band, Lloyd Hicks, drums; Paul Errico and Robbie Kondor, keyboards; Shane Fontayne and Steve Burgh, guitars; Hugh McDonald, bass; Bill Jones, sax, moves from a whisper to a scream with the surging energy the Band had at its peak in the mid-'60s. But Forbert also features a hefty solo acoustic segment in the middle of his live show, where he sings alone in that unmistakable reedy tenor, plays superb rhythm guitar and wails on rackmounted harmonica. When Forbert and the band came off the road early last year, he had a break before starting to record his third LP.

This album is more varied than its predecessors, careening between the bigcity pop reggae overtones of Cellophane City to the evocative, countrified sexiness that floats through

Song for Katrina.

More than ever, you have to wonder about a style so eclectic, yet so cohesive, that the songs on Little Stevie Orbit stick together naturally. To dispel any future mysteries, and to find out more about that style's real roots, I spoke with Steve while he was on tour late last fall. On the telephone from New Orleans, Steve remembered, 'I first started singing along with the radio when I was a little kid, and then

Jo Jo Zep and the Falcons. | it is to 'make it' in music, but there's really so much to enjoy when you're starting out, playing those down-to-earth shows, even hauling around your own equipment and I remember those gigs as some of the most fun I've ever had. I was always the lead singer in the groups, but after a few years of bands, I began to realize that I was writing more and more of the songs, saying what I wanted to say. At the same time, I found out that as long as everyone has an equal stake in a band, it's not really fair for one guy to call all the shots like that. About this time, an old gentleman named Ed Singletary opened up a new club in Meridian called The Yodeler, named after Jimmie Rodgers. It was the first place in town to feature solo acoustic music. I guess playing there and learning more about country and rocka-billy gave me the first notion to move out on my own. Then after a short while, I knew if I wanted to really control my own des-tiny musically, I'd be better off starting right out on the street with my acoustic guitar and harmonica, and that's about when I moved to New York. But whenever I play solo, I always tend to rock it up a little bit. I'd never want to just sit on a stool and look like a 'folk singer.'

"I knew if I really wanted to control my own destiny musically, I'd be better off starting right out on the

He then took right off on a solo tour, opening for blues greats Sonny Terry and Brownie McGhee, "to keep me in touch with the basics of what I do," he explained at the time.

Obviously, the man's an original with his way of doing things, and any surface similarities to Bob Dylan's early career have long since evaporated. Forbert's latest album, Little Stevie Orbit, was produced by veteran rocker Pete Solley, a former member of Procol Harum, whose production credits include . Wreckless Eric, Rachel Sweet, the Romantics and

from the time I was 11, I played in bands, doing material by everyone from the Monkees to Roxy Music to the great country singer Hank Williams.

"Also, I had a guitar teacher named Virginia Shine who was a cousin of another famous country singer, Jimmie Rodgers. Besides being a formative musical influence, she used to help my bands find gigs: charity benefits, high school dances, whatever. Some of these bands were called ... let's see, Live Steam, the Mosquitoes, the Epics. You know, people complain about how hard

Little Stevie Orbit covers a lot of ground musically, and Forbert can trace this musical diversity to an early passion for all forms of pop music on the radio. "For me," he continued, "it was just great music,

whether it was Winchester Cathedral or the Supremes singing Stop in the Name of Love or In the Midnight Hour by Wilson Pickett." A favorite song from the new album, I'm An Automobile, has a distinctly hard-driving, updated Motown flavor to it. I mentioned that hearing Steve and his band play this song live, it's hard not to get up and dance, a reaction which represents a further deviation from the traditional image of a 'folk singer.' Steve just laughed and said "Hell, I used to be in bands that played Jimi road so much and still

Hendrix material. To me, it's a question of a song's being great, more than a question of what particular style it's in. For instance, I'm a big fan of the Talking Heads album, Remain in Light. It's just great music and textures. But I'd also have to say that country music is a big fascination with me; George Jones is really doing a lot for me now, inspirationally, and I think he's just one of the best singers alive todav.'

Obviously, being on the

schedule means that Steve ends up writing some tunes while on tour. And yet, his songs don't reflect the normal, shopworn images of most 'road songs.' I wondered how he manages to come up with fresh material after weeks and weeks of the same hotel menus and draperies. 'Well," he chuckled in that familiar dry Mississippi tone that comes across so well on wax, "with a song like Rain on this last album, you can tell that it's about the road: lines about 'Philadelphia rain falling,' a tollbooth tender's frown, and 'a boy's gotta have some fun' are pretty obvious giveaways. But then on a song like Cellophane City, which has to do with people gossiping and getting into each other's business, I guess I was thinking of situations and lyrics that apply to any city in this country.' Many a rock critic has

keeping a busy recording

noted that Forbert's way with a lyric is indeed unique, whether it's about cars, blabbermouth neighbors or the lovely young ladies he's known. Certainly any writer who begins a song with the line "I ain't no human being, I'm an automobile/Give me water for my radiator," has an original slant on life. But it's also interesting to learn his views on songwriting in general today, because they're views that might surprise a few people. When asked how he would compare the rock and roll songwriting today with that of the so-called 'golden years,' Steve hesitates for a moment and says: "Well, I think people pay a lot less attention to the meter in a song today, lyrically speaking. Pop songs used to be more uniformly structured. I mean guys like Chuck Berry, Lieber and Stoller (who wrote Elvis Presley's first biggie, Hound Dog), Hank Williams ... there was wonderful continuity and flow in their lyrics, which is not typical of songwriting

Actually, I think a lot of things started to change drastically around the time when the Beatles released Sgt. Pepper in the '60s, because that was the first

major rock album to have all the lyrics printed on the back. Then the rock press started to analyze the music, multi-track recording, and overdubbing became more important in production terms, and the whole thing began to take itself more seriously. I mean. there were a lot of sensible ideas and careful production on Buddy Holly's records in the '50s, but nobody was talking in those days about how many tracks they used, and so on. Sure. there's been a lot of electronic advancements, but unless you're a very exceptional person in this day and age, it's just more knobs you turn to make things worse. Few people know how to use the most advanced electronic techniques and still keep the innocence and power of the music, the heart of what should be there on a record. Before, when people had to record live with just a few microphones, the talent and the energy had to be there live too. That's why, for instance, those old Ray Charles records still sound so good, because those musicians had to get it right on the road and in the studio, which were really the same thing in those days.

"When you're performing live, it's just you and the audience, and that's why I tour so much. No matter what else happens, I can get that immediate satisfaction of a night's performance from an audience. That's also why I don't use digital delay or effects on my vocals in performance. I don't even use a pickup on my acoustic guitar when I play — just a microphone on it."

These are maverick ideas to many in the rock establishment, but on the other hand, so far they're ideas that work for Steve Forbert just fine. The question remains, will he be able to continue building an audience with his unique blend of classic pop and rock influences and back-tobasics ideas about recording music? The answer is probably best summed up in the title of a song from Forbert's debut LP: You Cannot Win If You Do Not Play.□



Steve Forbert: "I first started singing along with the radio when I was a little kid.'

SO YOU WANT TO BE A ROCK STAR?

Demo Tapes For Profit Not For Fun.

by Janel Bladow

e've all heard the classic rock and roll success story, how Boston won a record contract solely on the merit of a demo tape. Epic Records deemed all ten songs hits, signed the basement band, pressed the tape, and — like magic - 7 million copies were sold. In less than ten months, the guys went from unknowns to million-

nuts. The rest is history.

If they can do it, so can you. All it takes is a little talent, perseverance and know-how. Before you run off to buy a sequined jumpsuit and print thousands of 8"x10" glossies though, there are a few things you should know.

Assuming you have surrounded yourself with the best musicians you can find and written a couple of Needless to say, that little | surefire chartbusters, the the cassette, adjust the sound to fit your final pro-

'Next, find a producer, someone who can advise and direct you. He doesn't have to be a Mike Chapman, but someone who knows you, knows your sound, knows music and can offer constructive criticism. The more professional you make your tape, the more everything is laid out in front of you, the better," adds Korvin. "As record



Boston, from left: Barry Goudreau, Sib Hashian, Fran Sheehan, Tom Scholz, Brad Delp - turning a demo tape into a recording contract.

rags-to-riches tale doesn't | occur every day. But it does happen often enough to keep hopeful spirits high, and garage bands plugging into mouse amps all across the country. A couple years ago, Gary Numan made a demo tape. Atco/Atlantic snapped it up and pressed it to vinyl. More recently, August Darnell and Stony Browder hired some studio musicians to record their numbers and signed a contract, before putting together their show band, Kid Creole and the Coco-

next step is practice, practice, practice, getting as tight as you can. Eddie Korvin, owner of Blue Rock Studio in New York City where the Kinks recorded their last two albums, stresses the importance and value of rehearsals and playing local clubs before entering the studio. "Acts can learn a lot by just taping themselves on a cheap cassette recorder," he says. "If you have four people you should be able to hear everything, the total sound together. After listening to companies become more corporate, the fewer chances they are willing to

However, Bruce Harris, director of Artists & Relations East Coast of the highly selective Epic Records, disagrees. "People here respond to the music. Part of my job is to deliver a producer, manager, agency to help groups. In fact, I often sign new artists that don't have any affiliation beforehand.'

Studio time is expensive

so it's to your advantage to be extremely competent. Studios come equipped to handle 4, 8, 16 and 24 tracks, and average between \$50 to \$200 an hour. Demo tape can cost up to several hundred dollars. "Ask if there are any extra charges before booking time," says Korvin. Many high schools and colleges have professional studios that are adequate for demo tapes and come cheaper by the hour. Always check around town before locking yourself into one place.

Record your three to five strongest songs, those that best represent your style. "Most artists tend to be too diverse on demos, recording 15 songs, everything from ballads to punk," complains Harris. "It's better if everyone knows your direction immediately.

Once you've got a master demo tape, make cassette copies to send to several record companies simultaneously. "if you send them one at a time," says Harris, "you could lose a year waiting for a con-

Along with your tape, Harris advises sending a short, complete biography of the group, including all information (such as musical credits) that may help the A&R man decide on you. Harris remembers one computerlike tape accompanied by lyrics. "I couldn't understand them just by listening, but when I read the words, they were so ingenuous that I knew I had something hot."

When you have your package ready, phone record companies you're sending to and get the name of an A&R person. "Personal contact is best," Harris says. "We don't keep names a secret, we want people to know who we

At Epic, tapes are logged in a ledger on receipt. They are listened to, then either returned with a letter or passed around for others to hear. Then, just maybe, someone makes that allimportant call. After that, they usually want to see the group perform. What happens from there is all up to

BILLY THORPE

ACCIDENTS WILL HAPPEN

Don't Look Now But You Are Being Watched!

by Jeff Tamarkin

f anyone else spoke earnestly of wanting to be a passenger on a space shuttle, you might think he was just a little bit spaced-out. For transplanted Australian rocker Billy Thorpe, however, such conversation comes naturally. In fact, the blond-haired guitarist/keyboardist/vocalist's two U.S. albums deal with interplanetary travel and the creation of new civilizations in other galaxies.

In 1979, Thorpe, who moved to L.A. after having established himself as a major star in his homeland, released his first American LP, Children of the Sun. No one was more surprised at the album's Top-40 success than Thorpe himself. Essentially a concept album about a visitation by inhabitants of another world, Thorpe's U.S. debut appealed to fans of elaborate (Thorpe sometimes used 48 tracks) progressive rock in the vein of Pink Floyd, King Crimson, Deep Purple and Yes. Before he knew what hit him, Thorpe found himself headlining 5,000-seat halls. He decided to expand upon the space theme on his follow-up album, Thorpe's second close encounter of a similar kind, **21st Century Man.**"I'm not really a science fiction

Tm not really a science fiction buff," says Thorpe, by way of explaining the space-rock concept. "Sci-fi was part of my reading experience as a teenager and it was something I really enjoyed. I was fascinated by the perspectives, projections and possibilities portrayed in the writing, as well as by the technology. But I was not a science fiction fanatic."

The idea of an album about Earth's being visited — and ultimately rescued — by extraplanetary "neighbors" came almost by accident. "When I went in to record my first [U.S.] album, I planned to make a conventional album. I had been in heavy metal bands, real scorching guitar bands. But one of the tracks I recorded



Billy Thorpe: "I don't question that there have been visits to this planet by other people."

was a real left-field thing called *Children of the Sun.* It bore no relation to anything else on the album, but it sounded so good I went home and put together enough material to remake the first side of the album in that vein."

While the first album was concerned with visits from space people, **21st Century Man** finds the visitors inviting the remaining

inhabitants of Earth (doomed thanks to a holocaust during a world war in 1991) to come live on their planet. Far-fetched? Maybe. But Thorpe feels that his futuristic vision as a very real possibility. "Looking at what is going on

politically. I do think we're headed for some kind of blowout, and I think it will occur near the end of the century," he said. He also believes that someone somewhere in the universe keeps an eye on us and may someday choose to bail us out. "It is possible that there is life on other planets. Today, it's coming out of the closet. Today, more people accept the idea of space trave. People have an escapist mentality today. In the '60s, they were very introverted and in the '70s they came out of that. But with the success of Star Wars and Close Encounters, it's no longer just a comic-book thing. I don't question that there have been visits to this planet by other people, or that we're being watched.

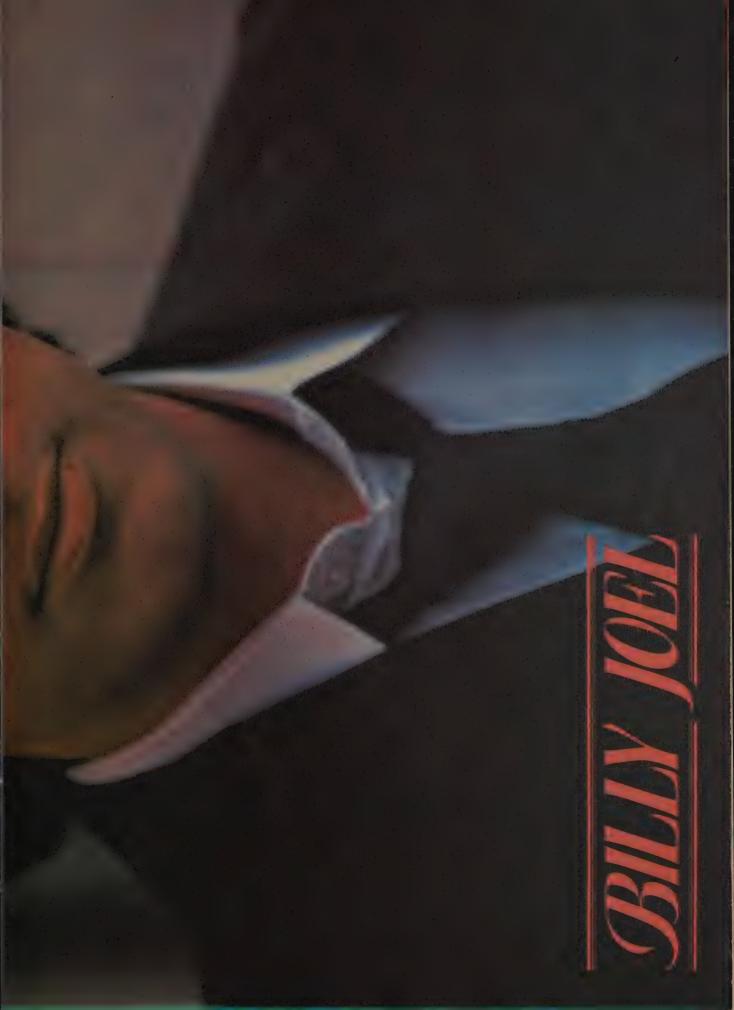
And Thorpe thinks it's healthy for Earthlings to believe in that. "Anything that makes humans accept that they're not the biggest and best and the be-all and end-all is good, whether it's sci-fi or religion they believe in."

But why would any other planet want to take in and possibly save such a race as self-destructive as ours? "Well," Thorpe pondered, "maybe they see something here other than all the confusion and inhumanity."

Despite the occasionally apocalyptic tone of Thorpe's conversation, there is, in true rock and roll fashion, a happy ending. The human race is relocated and a choice human male specimen is chosen by the princess of the space people to join her in creating a whole new race which colonizes other worlds and brings peace and tranquility down to Earth again.

What next? For the third and final installment of this Saga, tune in to Billy Thorpe.□

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Pick Stit

BILLY BURNETTE

Lightning Strikes Again as Dorsey's Son Rekindles Family Flame.

by Charley Crespo

o me, rockabilly is something that started in Memphis a long time ago, a mixture of hillbilly music and rock and roll music," 27-year-old Billy Burnette said. "When I think of rockabilly, I think of my dad and uncle and what they were doing. That was more rockabilly than what I do. although I think I have a lot of that influence in my music. I don't guess there's a whole lot of difference, but they didn't always have a drummer, you know, they'd beat on a box. We have a drummer," he said as he broke off laugh-

Billy was born at the dawn of rock and roll, the son of Dorsey Burnette and nephew of Johnny Burnette, two pioneers in the music form whose beginnings paralleled those of rock and roll and later merged with it. Now, long after Johnny has passed on and about a year after Dorsey's death, Billy Burnette has worked his way out of twenty years of obscurity (at the age of seven, he sang on a record called Hey Daddy b/w Santa's Coffee) with a slew of nightclub appearances, a fine self-titled rock and roll album and an evergrowing following.

From the beginning it seemed pretty certain that young Billy would become involved in music. As Bill tells the story, he was just a boy at Brenda Lee's Sweet 16 party when Elvis Presley's business manager, confidante and guiding light, Colonel Tom Parker, sat the boy on his lap and told him, "Billy, don't give up. You're going to make it someday."



"Don't give up. You're going to make it someday," Col.
Tom Parker said.

"Who was I to doubt the Colonel?" Burnette now jokes.

"I'd known a lot of people as I was growing up, like Jerry Lee Lewis and Waylon Jennings," he remembers. "I met them all, but meeting them later on was a thrill for me all over again because I never knew who they were when I was a kid. They were hanging out with my old man or we were doing shows with them or whatever, but meeting them later when I was

aware..." Billy drifted off for a second in awe.

"I never did meet Elvis Presley," he said. "I was around everyone who knew him, all his best friends and everything. He was always coming out and never made it or I was just missing him in Memphis here and there. I thought, well, shoot, I'd get a chance to meet him and talk to him someday, but it never did come around. I thought he'd be around forever, you know?"

"I think a big thrill was meeting Bob Dylan," he continued, "because when I met Bob, he told me he was a big fan of my dad's, and that my father had written the first ecology song with Tall Oak Tree. He said I had some big shoes to fill."

Billy Burnette now lives in a beach house in southern California, but calls Nashville, Memphis and now New York City his 'homes away from home.' He stays in touch with his cousin Rocky, who recently hit the pop charts with Tired of Toeing the Line. Billy is single, has a fiveyear-old son, Dorsey IV, and feels his life is in order now that he has a real band for the first time; previously, he'd worked mostly as a songwriter and sideman, and recorded two albums prior to Billy Burnette using session musicians. Unlike his football playing cousin, Billy was always looking for some kind of success in music, even if it was just enough to coast on for a while.

"Music is all I've ever known," he said adamantly. "That was the only thing going around the house. I hated school. I guess I got kicked out of five high schools; I was acting up because I didn't like school. I wanted to quit and do music but I knew I had to finish for the sake of my brothers and sisters.

"I've never done anything else, though. I've usually just written or been somebody's sideman." He paused. "If I was going to be anything else, I think it would have been a detective," he laughed. "It's a weird thing."

Critical Mass

"Our whole purpose is to bring fun back to rock and roll," explains Mick Fazz, guitarist/singer/song-writer of Critical Mass. "We're not on a power trip. We don't want to get involved in old rock star/god images and take everything so seriously that the best parts of music are overlooked.

Twenty-four-year-old Fazz leads the new Miami-based rock band consisting of guitarist David Owens, bassist Henri La Plume and drummer Michael Barone. At a recent showcase at an Agora club in Florida, the quartet proved a strong young combo, playing in a hard-edged Cheap Trick-style, though with a stronger emphasis on classic British pop melodies.

"I try to observe what happens around me, how people act and react," Fazz said. "When new wave came along, it helped straighten me out. It brought a new sense of simplicity to my writing, made it more honest. Frustration, though, will always be part of my writing. I write out of frustration in Miami. It's not that it gives the music a negative feel, but it puts an edge on it. It gets across the message without being severe.'



Robbin Thompson Band

Already somewhat of a sensation in its native southeast region, the Robbin Thompson Band specializes in blues and r&b-rooted rock and roll rather than the country and southern rock associated with that area. Guitars occasionally carry a song through to the end, but it's RTB's informal, nonpretentious soulful urgency in the songs that sparkles.

Thompson is no newcomer to rock and roll. In the early seventies, he played with Bruce Springsteen



OOCIN

by Charley Crespo

in Steel Mill, and since then has won the American Song Festival twice, released a solo album, had a regional hit with Sweet Virginia Breeze and had a song cowritten with the Eagles' Timothy B. Schmit recorded on Poco's Indian Summer LP. Thompson's newest project is the Robbin Thompson Band, with Velpo Robertson on guitars, Rico Antonelli on drums, Eric Heiberg on keyboards and Michael Lanning on bass.

Jack Green

"I'm turned on by what's creative, artistic," says Jack Green, a rock/new wave singer/guitarist/ composer from Great Britain, out on his own after many years as a sideman in popular English rock bands. "In my songs, I always try to catch an atmosphere and colors.'

A self-confessed workaholic, Green can frequently be seen scribbling pieces of prospective new songs on scraps of paper. His inclination towards music came at an early age in Glasgow, Scotland, where Green developed his skills and played with various local bands before heading for London, the mecca of British rock music. En route, he joined a Hair touring company, and with that show eventually arrived in London ten years ago. Since then, Green has



played guitar in T. Rex, the Pretty Things and short-lived bands named Sunshine and Metropolis. His debut LP, Humanesque, presents Green writing emotionpacked songs and singing with a vulnerability reminiscent of Tom Petty.

"If you want to become a musician, you have to believe in your destiny, knowing that something is going to happen eventually," says Green. "I've always been extremely fortunate."

'Apart from studying philosophy, I was having affairs with different women, which was interesting and colorful," James Warren says of his activities before forming his band Korgis. "I was going to take a degree in philosophy, but fortunately I saw the idiocy of that just in time. I decided to form another band instead."



James Warren, Phil Harrison and Stuart Gordon are the Korgis, a new group that saw some chart action recently with Everybody's Got To Learn Sometime. Not easily fit into one category, the Korgis music can loosely be called progressive mellow music, featuring whispering vocals and casual melodies grooved into a neat but sometimes tricky arrangement. While it's not exactly the latest rage, it isn't a carbon copy of anyone else's sound, either.

Korgis? It seems the founding members, Warren and ex-member Andy Davis, agreed that band names, by tradition, are silly. The Korgis (pronounced KOR-gheez) seemed silly enough, so that

became their name.

PAUL SIMON

THERE'S NO BUSINESS LIKE SHOW BUSINESS

"I don't think I'll ever be as popular as Simon & Garfunkel."

by Regan McMahon

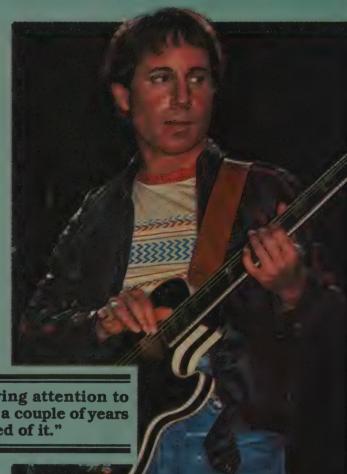
hen Paul Simon returned to the stage of the San Francisco Civic Auditorium after intermission, he found by the mike stand the usual collection of flowers and notes from adoring fans. Instead of simply tossing them to the back of the stage to be disposed of by roadies, Simon paused before starting the second set to read, aloud, one of the messages.

"'I love your music and I'd love to meet you,' " read Paul. "'And I'd love it if you'd wish me Happy Birthday. Signed, Linda. P.S. I'm cute.'"

As soon as the crowd's laughter subsided, a very serious Paul Simon demurely stepped close to the microphone and asked, "Linda, could you come up here?" The audience gasped, began to titter and turned around in their seats. Finally an attractive, and needless to say, very excited girl in her early twenties rushed up onstage. Of average height, she towered over Simon, who tenderly reached up and delivered a birthday kiss. He then motioned to his band and initiated a rousing rendition of Happy Birthday to You, on which the entire hall joined in.

"All I could think of was the phone call she was going to make when she got home," explains Simon in the suite of a Nob Hill hotel after the concert, the second on his tour to support his latest album/film score, **One-Trick Pony.** "When you don't perform for a while, you get out of shape. You can get into shape musically by rehearsing, but you can't rehearse talking. So I try to force myself out on a limb."

What was Simon's limb turned out to be one young woman's peak experience - or at the very least one of her best birthday surprises to date. Merely seeing Paul Simon in concert was quite an event since five years had passed since his last tour or album. His last LP was Still Crazy After All These Years, which some say documents the emo-tional trauma he experienced going through a divorce. One-Trick Pony also deals with a marriage break-up, but both the movie - which Simon wrote and starred in - and the album's songs express feelings through a particu-



"I'm a big fan of Artie's voice — it intimidated me for years."

"I haven't been paying attention to anything but me for a couple of years and I'm tired of it."

lar character he created.
"My thoughts filter

through the character, as do my speech patterns, emotions, sense of humor—but it's not factually autobiographical," Simon insists. "Iwrote about what it's like to be a musician in rock and roll once you reach a certain age, and the strain it puts on your family when you travel. The only thing relatively close to my life is the relationship between the character and his son. [Simon, like the film's hero, has an 8-

year-old son.] It's also about what happens ten years later to people who got married in the '60s. We were very romantic and idealistic."

Simon's involvement with the project kept him out of the concert halls and new-release record bins for the last half of the '70s.

"The five-year hiatus was not really a hiatus, but working on a film and spending a lot of time trying to learn the craft of writing a screenplay," says Simon. "The album could have been finished in '78, but it was attached to the movie, which at that time had yet to be written,

filmed, edited and released."

Simon's movie influenced more than his record issue schedule, as was obvious from his performance on this tour. The character he plays is a straight-ahead rock and roller who naturally plays electric guitar. Simon has now become so accustomed to electric, that he has almost completely banished his acoustic from his live shows.

"The more I played electric the more comfortable I became with it," he says. "I used to play electric many years ago, when I was a kid—before I became a folkie."

In concert, Simon includes plenty of hits from throughout his career. At the San Francisco show he came back for several encores, and ended with Simon & Garfunkel's classic, Sounds of Silence. I couldn't help wondering if he would have come out yet another time, had the crowd kept up its ovation.

crowd kept up its ovation.
"I might have," admits
Simon, much to my surprise. "But I don't know
what I would have played,"
he adds. "By the time
you've sung your earliest
hit you've really mined the
nostalgia vein shamelessly."

Referring to his split from Art Garfunkel a decade ago, Simon is utterly at ease. He admires Garfunkel's work, going so far as to defend his former partner against his critics.

"I'm a big fan of Artie's voice," he says. "I think it's a uniquely beautiful voice. It intimidated me for years. I never even bothered to sing because he had this angelic voice that he's had since he was a kid — and I've known him since he was nine or ten years old.

was nine or ten years old.
"Of course it goes without saying that the writing
on his album is nowhere
near what it was on Simon
& Garfunkel records," he
jokes.

Simon is frank about the two having different musi-

cal sensibilities, which he feels are evident in their solo efforts. "When we separated, you could pretty much see where each of us was at. And when we were together, you could see what the meshing of the two inclinations produced. Certainly what it produced was far more popular than either one of us separately. I don't really think I'll ever be as popular as Simon & Garfunkel any more than I think Paul McCartney will ever be as popular as the Beatles.

Garfunkel's detractors have labeled his soft. orchestral albums too saccharin, but Simon rallies on his behalf: "He sings what he likes and that's important. I think he's been criticized harshly. If he were less lush, he would probably not get hit in the press so much. But the press shouldn't influence what an artist does. You do what you do and hope people like it. You don't cater your instincts to people, because then you're fake and it never works.

"He sings what he likes — ballads — and he looks very hard to find good ballads," Simon continues. "If you compare everything to Bridge Over Troubled Water, it's not a fair comparison. I never wrote another Bridge Over Troubled Water — I never recorded another song that touched as many people."

Simon recounts that he wrote My Little Town, the most recent song that the two recorded together and which appeared on both men's solo LPs in 1975, specifically to foil Garfunkel's critics. "When he was doing his record," remembers Simon, "I told him, 'I'm gonna write you a real nasty song, Arty, so nobody can say this album is too sweet.'"

As for whether he'll collaborate with Garfunkel again in the future, Simon responds with a quick "Sure, no problem." But at



Paul Simon: "I try to force myself out on a limb."

this point, he has no specific plans for anything except winding down from making a film and gearing up to record the next album. He already has about six songs which he wrote for the film that were ultimately deleted. He hopes to have an album out as early as this spring. One of his greatest concerns, however, is taking a long-overdue break.

"When you work a lot at a real frantic pace, which I've been doing for the last several years — even though the public hasn't been aware of it — you tend to go on, on the adrenalin of what you've done," he reflects. "But that dries up, and somewhere along the line I'm gonna get very tired because I haven't been doing anything but working. I'll have to go and

replenish myself."

And what does "replenishing" mean to Paul Simon?

"It's a question of not producing," he explains. "You've got to read, to listen—to just live and be around friends. You've got to calm down a little bit. You have to observe the outside, as opposed to just the inside of you all the time.

"I haven't been paying attention to anything but me and my emotions for a couple of years and I'm tired of it. I have time now. I've finished the work. I have time to be stimulated by outside people, outside sources, outside ideas. And that's what I'll do.

"I don't know how long it takes," he adds. "The Supremes said it: 'You can't hurry love." "□

Butter Workshop

GAMMA'S RONNIE MONTROSE

by Andy Secher

ince his self-titled debut album brought him to international prominence in 1973, Ronnie Montrose has been one of America's most highly acclaimed hard rock guitarists. Relying on a clean, vibrant sound that incorporates such musical influences as Jeff Beck and Jimmy Page with his own silicon-smooth virtuosity, Montrose has blazed to the top of the heavy-metal guitar hierarchy. Today, as the driving force behind Gamma (whose latest, Gamma 2, earned both healthy national sales and positive critical response), Montrose is continually expanding rock guitar's creative horizons with distinctive and exciting music.

Recently Montrose reflected on the current state of the hard rock guitar. "Right now there's really not too much goin' on as far as I'm concerned," he said in his quiet, thoughtful manner. "It seems that many of today's musicians are content just to refine the same lead and chord progressions that have been around for the last ten years. The pioneering aspect of guitar playing has almost stopped. The only guy who's really doing something new and different is Eddie Van Halen. He's taken a very basic Stratocaster sound and added a lot of coloration and harmonics to his style. He's one of the only new guitarists who's managed to get past the tremelo bar and feedback tricks that a lot of post-Hendrix guitarists have got caught up in.

"The pioneering aspect of guitar playing has almost stopped."

In fact Van Halen's guitar dexterity has reawakened Montrose's interest in the Stratocaster. Since his days as a member of the Edgar Winter Group during the early '70s (he played on the band's monster hit *Frankenstein*), Montrose has relied almost exclusively on Les Paul guitars, believing that the Paul provides "both better response and a cleaner sound." But with the advent of Gamma, Montrose has returned to his Strat, because of what he described as its "unmatched treble quality."

"I played the Strat a little with

"I played the Strat a little with Montrose Ithe groupl, especially on the early albums," he related. "But I became more and more dependent on the Paul because it was easier to keep in tune and it gave off a cleaner sound. With the Strat, because its neck is thinner, you have a tendency to play faster and a bit sloppier. Speed has never been a priority for me. The Strat I'm using now has really been customized. I've got a workshop in my basement at home, and I took my Strat and dug a trough in the back of the guitar. That allows me to slide the pickups up and down, which

gives you an incredible variation in tone. You can make it sound like you're playing with either the lead or rhythm pickups that way, which really gives an extra dimension to your playing." Aside from developing his "roving"

Aside from developing his "roving" pick-ups, Montrose has been hard at work constructing his own specialized amplification system, one that allows him to run each of his guitar strings through a different speaker. The net effect, as evidenced on the **Gamma 2** album, adds an electrifying degree of resonance to his recorded dutar source.

resonance to his recorded guitar sound. "When you attach each string to its own amp and then spread out the speakers, you get this big arc of sound that's absolutely incredible," he said as his eyes lit up with excitement. "The effect is like putting your head inside of one huge guitar. Of course, when you have to mix down all your tracks to just two for an album, some of the effect is lost. But if you listen with headphones, you can really hear the difference. It's like surrounding your brain with sound."

Another innovation with which Montrose has recently become enamored is the cordless pickup, a device which gives him almost unlimited mobility on stage. While still not totally convinced that the "cordless" is indispensable, Montrose believes the freedom it provides more than compensates for the slight loss in sound quality, a common complaint among many cordless guitarists.

"I really haven't noticed any difference in sound," he said. "Otherwise I'd never use it. I'm a perfectionist when it comes to sound quality, so I'd never sacrifice sound for anything. I had experimented with the cordless way back during my days with Edgar Winter, but they were very expensive then, and I don't think the technology was as good. Today, they're a little more affordable, and for a musician who likes to move around on stage, they're a luxury that's well worth

the price.

"I see a lot of young guitarists using the cordless setup today," he continued. "We just finished doing a tour with AC/DC, and Angus Young really makes full use of his. He runs all over the arena. After hearing him play I also have a little more confidence in the future development of young guitarists. He tends to be too predictable a lot of the time, but every once in a while he breaks out of the mold and plays something really creative. I think that there's still a lot of growth possible with the guitar in a rock context. I just hope," he said with a smile, "that I can stay around for a while and be part of that development."



Gamma, from left: Jim Alcivar, Ronnie Montrose, Denny Carmassi, Davey Pattison, Glen Letsch. Montrose recently returned to his Stratocaster because of its "unmatched treble quality."

Rocking Roll of the Potentie

Exclusive Feature: Top Ten Countdown of the Hitmakers!

compiled by Bob Grossweiner

Each month Hit Parader features the all-time favorite recordings from the turntables of today's most successful artists. This month it's metal madness with Joe Perry, Pat Travers and Mick Jones (Foreigner).



Pat Travers, guitarist/vocalist

- 1. Tales of Mystery and Imagination, Edgar Allan Poe, the Alan Parsons Project
- 2. Over-Nite Sensation, the Mothers of Invention
- 3. Outlandos D'Amour, the Police
- 4. **52nd Street,** Billy Joel 5. **Teaser.** Tommy Bolin
- 6. Brother to Brother. Gino Vannelli
- 7. Rastaman Vibration, Bob Marley and the Wailers
- 8. **Axis: Bold As Love**, the Jimi Hendrix Experience
- 9. Something/Anything?, Todd Rundgren
- 10. Remote Control, the Tubes

Joe Perry, guitarist, The Joe Perry Project (formerly with Aerosmith)

- 1. Beck-Ola, the Jeff Beck Group
- 2. Get Yer Ya-Ya's Out, the Rolling Stones
- 3. Having a Rave Up with the Yard-birds, the Yardbirds
- 4. Rocks, Aerosmith
- 5. Axis: Bold as Love, the Jimi Hendrix Experience
- 6. Are You Experienced?, the Jimi Hendrix Experience
- 7. **Electric Ladyland**, the Jimi Hendrix Experience
- 8. Led Zeppelin I, Led Zeppelin
- 9. Elvis' Wordwide 50 Gold Award Hits, Vol. I, Elvis Presley
- 10. Live at the Regal, B.B. King



Mick Jones, guitarist/vocalist, Foreigner (formerly with Spooky Tooth)

- 1. Eddie Cochran Singles (album), Eddie Cochran
- 2. Al Green's Greatest Hits, Al Green
- 3. The Beatles (White Album), the Beatles
- 4. Blind Faith, Blind Faith
- 5. Buddy Holly, Buddy Holly
- 6. **Bolero**, Maurice Ravel (no specific version mentioned)
- 7. A Dozen Berrys, Chuck Berry
- 8. The Original Soundtrack, 10cc
- 9. **Buffalo Springfield Again,** Buffalo Springfield
- 10. Beggar's Banquet, the Rolling Stones



HIT PARADER ROCK POLL

WIN FREE POLICE (Zenyatta Mondatta) or REO SPEEDWAGON (High Infidelity) LPs

On the coupon below list your three favorite rock acts, the acts you would most like to read about in **Hit Parader**. Not only will this help us provide the kind of coverage you want, but in our January, 1982 issue we will announce the winner THE MOST POPULAR ROCK ACT IN AMERICA!

Also on the coupon check the album of your choice. Each month we will choose twenty respondents at random and mail out the free LPs.

Entries received after April 1, 1981 are not eligible.

List your three top rock acts and mail this coupon to:
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1
2:
3
Name
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Police□ REO Speedwagon□

Sports Challenge

Brand New Exclusive Feature
This Month: Peter Criss and the Great Pool Shootoul!

The Hit Parader staff issues this challenge: We want to take on prominent rockers in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered. Upcoming opponents include Joan Jett, Suzi Quatro and REO Speedwagon. Results will be announced in these pages.

Recently the **Hit Parader** Sports Challenge took the now-bearded, unmasked Cat Man Peter Criss to New York's Broadway Arcade for a friendly game of pool. Criss, whose new 22-room Connecticut home includes a game room furnished with his beloved century-old pool table, initially seemed an intimidating foe.

"Ace [Frehley] and I were playing one night," Criss recalled. "We had everyone in the hall watching me. We were playing for about a thousand. We were so loaded we couldn't even see the balls. I've

forgotten who won.

"I grew up in Brooklyn where I used to hustle pool for my lunch money," Criss confided coolly as he chalked up the tip of custom-made pool cue. "I hustled in better rooms since I was 12."

Well, even though he is currently promoting his debut post-Kiss solo LP, **Out of Control**, Criss doesn't really have to hustle any more. True, he recently split Kiss because of the pressures that often accompany a rapid rise to fame and wealth, but Criss, puts the breakup — and the reasons for it — in perspective.

"I was unhappy, musically and otherwise," Criss revealed in an earlier interview. "I was snotty and rude a lot. Someone would say 'Good morning' and I would say 'what's so good about it?' I wasn't my real self any more. I'm not a mean guy. I was just tired of the

pressures. I was bored with Kiss and I was losing touch with Peter Criss. I just had to get out."

In between hustling pool for lunch money and Criss' current Kiss-related fortune ("I could retire tomorrow if I wanted and live comfortably for the rest of my life. It's a great situation."), Criss was, hard as it may be to believe now, a struggling musician when Kiss began.

"We were real close. We were like kids, working, but it was fun," Criss remembers, comparing the early Kiss to the current multibillion-dollar biz the group spawned. "Then all of a sudden there was tons of money, and it became a real business. It got real complicated and we started to drift

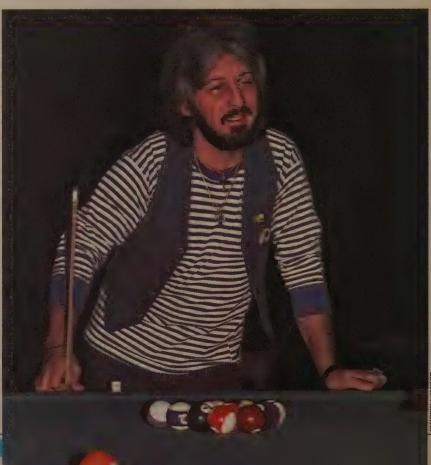
apart. You love success because it's what you work for but in a way you hate it too. It can ruin things."

And speaking of success and ruination, how about that pool match?

"You're playing serious," Criss finally observed upon turning his attention back to the game in progress, with **Hit Parader's** editor in the midst of an eleven ball run. "I thought it was supposed to be fun. I have the feeling you want to win. I better wise up."

As they say, better late than never, but in this case, too late all the same. **Hit Parader** went on to an early lead in a game of straight pool, finally defeating Criss in a very well played match. Undaunted, Criss requested a future rematch at his home.

Peter Criss: "I grew up in Brooklyn where I hustled pool for my lunch money."



aurie Paladin

MOON MARTIN

FEET FIRMLY ON THE GROUND

"They thought we were from another planet."

by Karen Schlosberg

of those performers whose name, while always needing an explanation attached to it. will eventually elicit an "oh, yeah, so he's the guy that sang ———" from all but the most oblivious rock

Perhaps best-known for writing Bad Case of Lovin' You, a 1980 hit for Robert Palmer, Martin's first break came in 1976 when Mink DeVille recorded his Cadillac Walk on their debut LP. While that exposure didn't exactly rocket Martin to fame and fortune, it did land him a record contract, and his first album. Shots From A Cold Nightmare, was released in 1978.

Martin has since released two albums, 1979's **Escape From Domination** (which yielded a Top 30 hit, Rolene) and Street Fever in 1980. Moon Martin and the Ravens recently completed a highly-publicized five-week tour opening for English rockers par excel-lence, Rockpile (featuring Nick Lowe and Dave Edmunds). Though Martin's first two albums established him as a skillful songwriter who favors soulful, though not necessarily soul-styled, gutsy American rock and roll, Street Fever has a crisper, brighter, more English sound. That let Martin fit right in with Rockpile's English via late '50s-mid-'60s-American rock and roll. And it's a long way from a small town in Oklahoma to English rock recorded in Los Angeles with a coproducer/engineer from New York.

Martin, a soft-spoken owlish-looking man (a)

oon Martin is one description he must be getting tired of) with a trace of Oklahoma left in his California accent, grew up near where The Last Picture Show was filmed ("definitely all black-andwhite" territory). When he was 12, his older brother came home from college with a guitar but forgot to bring it back with him. It's been about 18 years since he's seen it. Word spread around town that young Martin played guitar, and soon after he was approached by the drummer from a country and western band with an offer to

join.
"I didn't know how to play country and western,' Martin recalled, "but I knew how to play Chuck Berry. So we'd be doing country songs and I'd play Chuck Berry leads to them. It was real funny..." That group, Cec Wilson and the Panhandle Rambler, included in its members a used-car salesman playing the fiddle; a 40-year-old woman on piano; Čec himself, a 250-lb. ("150 of it is in his stomach") telephone repairman-cum-country singer, and a barely 13-year-old Martin on lead guitar. It was, said Martin, "really bizarre." As can be expected, this didn't last too long.

When he was about 20, he and his then-band, the Disciples, left Oklahoma for the bright lights of California. "We got to town and we were a rockabilly-Beatles band, and what was happening out here was acid rock," said Martin, laughing. "They thought we were from another planet.'

The Disciples eventually split up at about the same time that the music scene in Los Angeles degenerated into Top 40-soft country rock. Martin got a parttime job driving a truck and worked on his music. He played in a "kind of rockabilly country" band for awhile, but, he said "that didn't really work A that time people wanted up. to sound like the Eagles. My stuff just wasn't that

Martin kept driving the

Enter Jack Nitzsche, rock and roll producer (the Rolling Stones, Neil Young, and Graham Parker's superb Squeezing Out Sparks) turned movie scorer, who wanted to get back into the rock business and was on the lookout for new talent. Martin's name was mentioned to him, Nitzsche liked his material, and when he produced Mink DeVille's first album he used Martin's Cadillac Walk ("I didn't think it was any good," said Martin). Capitol then signed Martin.

'That's pretty much how I got from Oklahoma to Los Angeles," said Martin, though he said he's never been considered an L.A. artist, "not by anyone in LA. anyway.

"I'll say, I'll do a show in town, and they'll say, how long are you going to be in town? How's New York?" Martin laughed. "They all think I'm from New York... LA's gotten to be a habit, and it was always hard for me to break habits."



Moon Martin: "We'd be doing a country song and I'd play Chuck Berry leads to them.'

GRATEFUL DEAD

MIDDLE AGED CRAZY

Things Are More Like They Are Now Than They Ever Were Before. (WHAT?)

by Jeff Tamarkin

nside the hall, no one is seated. Long-haired guys in flannel shirts and denim jackets stare intently at the stage. Girls in long dresses with flower prints, some with Day-Glo paint on their faces, dance exotically. Joints are passed around freely.

On stage, a bearded, bushy-haired, black T-shirted Jerry Garcia is hunched over his guitar, churning out the familiar licks to Truckin'. Rhythm guitarist Bob Weir, looking more like a young executive than a rock musician, bobs up and down as he plays, and bassist Phil Lesh moves his long fingers freely up and down the neck of his axe. At his side, keyboardist Brent Mydland provides colorful rhythms while behind the front line, drummers Mickey Hart and Bill Kreutzmann work as the cohesive percussion unit that gives the band so much of its dynamism and seeming spontaneity.

It's a Grateful Dead concert, of course, but what year is it? The above scenario — give or take a few details — could apply to a Dead gig a decade before. It's 1980 in New York, but for the Dead and their fans, time seems to stand still. The group has come to symbolize the idealistic freewheeling lifestyle rooted in those bygone Summer of Love days in San Francisco in the late '60s. And as far as the Dead and many of their fans are concerned, those days never passed.

"Our audience has a very large number of 15-, 16-, and 17-year-olds," explained Garcia. "They're kids who are obviously not from our generation but are every bit as en thusiastic about what we did as any of our audiences have ever been." Garcia said he can relate to the current Dead Heads as easily as he related to the hippies who comprised the Dead's original audience in the '60s. "Sure, 'cause they're the same kind of people."

They're people who can dig what we're doing. And it's hard not to like someone who likes what you do."

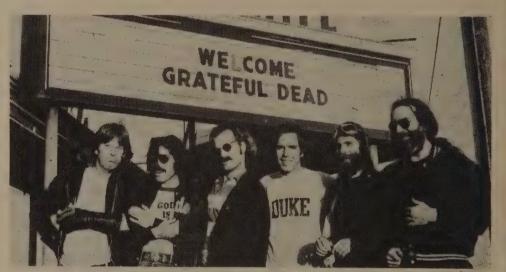
The Dead have always survived outside the rules that seem to govern popular rock and roll today. They make no obvious effort to fit into the current scene, and tend to

and what you are and why you are."

In addition, the Dead have consistently bucked the odds against longevity in the music business. They've never sold an enormous number of records in the 13 years since their debut, but they continue to be one of the largest concert draws in the United States. All

cross-country truckers. "They have stories to tell, like, 'Remember the time we had to go all the way to Colorado and we had to hitchhike the last 400 miles because the VW broke down in Kansas.' For a lot of people, going to Grateful Dead concerts is like bumping into old friends."

Does Garcia believe that it's



"We have our own little Grateful Dead world. We're not effected by trends."

ignore developments like new wave, as if progress has no bearing on what they do. And perhaps it doesn't. The Dead progress at their own rate, and that seems to please them and their fans just fine.

"We operate outside of the straight, normal world," mentioned drummer Hart, who recently completed an album of percussion music recorded originally for the film **Apocalypse Now.** "We have our own little Grateful Dead world. We're not effected by trends."

In fact, Hart claimed to have no interest whatsoever in rock and roll. "I hear it on the radio and I bop to it," he said, shrugging. "But it's just rock and roll. Ilike to listen to music from around the world. Then you can find out who you are

eight Radio City shows sold out immediately, as did noless than 15 in San Francisco a few weeks prior to the New York dates.

Perhaps one of the reasons the Dead have never had trouble selling out even the largest concert hall is because the same Dead Heads return night after night. Some fans at Radio City remarked that they had seen the Dead live over 70 times. Others think nothing of traveling across the country to see the Dead perform. Garcia said he believes the Dead Heads return time after time and usually tend to hang out with each other because they share common experiences — Dead concerts.

"It's giving them adventures," he remarked about the

possible that some Dead Heads might become so obsessed with following the band that they might lose part of their individuality in the process? "Oh, for sure," he admitted with a giggle. "I know I have! But our commitment to the idea is as deep as the most crazed Dead Head's. So I don't feel as though we're burning anybody on that level. We just continue to do what we're doing."

And how long do the Dead expect to keep doing what they do? "You work real hard at it and keep at it, and eventually, maybe fifty years later, you become a musician." mused Hart. "If I'm still alive and the Grateful Dead are still alive, you bet I'll keep doing this. There's no reason the Grateful Dead can't go on for years."

Song Andex

54/A Little In Love

54/Back In Black 20/Beautiful Boy 44/Breakfast In America

48/Celebrate Me Home 19/Clean-Up Time

46/Don't Tell Me No

50/Fool That I Am

46/Games People Play 50/Givin' It Up For Your Love 43/Got To Rock On

20/Hard Times Are Over

56/Hungry Heart

46/Keep On Loving You 20/Kiss, Kiss, Kiss

56/Passion

48/Same Old Lang Syne 43/Seven Bridges Road 50/Shine On 44/Skateaway 20/(Just Like) Starting Over

49/Time Is Time 53/Turn And Walk Away

20/Woman

19/Yes, I'm Your Angel

GOT TO ROCK ON

(As recorded by Kansas)

STEVE WALSH

It's no fun hanging around
Winter seems so numbing
Getting fat where I sit down
Do you s'pose it's old age coming
I get this feeling I'm no good for
nothing
Life has lead me wrong
Once in a while it makes it all

Once in a while it makes it all worthwhile

If I can sing this song.

I got to rock on
I can't be this way
I'm hanging around
But wait 'till music's in season
That's when I'm high
That is how I play
And I do it the best
That's all I need for a reason.

Can't think straight can't think at all
Staring out the window
Hear the band I hear them call
Ev'rything will disappear
And I get the feeling I can conquer
anything that gets in my way
Don't need no doctor
'Cause I know exactly what I need
today.

I got to rock on
I can't be this way
I'm hanging around
But wait 'till music's in season
That's when I'm high
That is how I play
And I do it the best
That's all I need for a reason.

The sun beats down upon me
And it looks as though that spring
has waited long enough to get here
She knows that I must sing about
her future or sing about her past
I love to play my music and I try to
make it last
But sometimes summer comes too

fast.

I got to rock on
I can't be this way
I'm hanging around
But wait 'till music's in season
That's when I'm high
That is how I play
And I do it the best.

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SEVEN BRIDGES ROAD

(As recorded by The Eagles)

STEVE YOUNG

There are stars in the southern sky
Southward as you go
There is moonlight and moss in the
trees
Down the seven bridges road.

I have loved you like a baby Like some lonesome child I have loved you in a tame way And I have loved you wild.

Sometimes there's a part of me Has to turn from here and go Running like a child beneath warm stars

Down the seven bridges road.

There are stars in the southern sky
And if ever you decide you should

There is a taste of time sweetened honey

Down the seven bridges road.

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SKATEAWAY

(As recorded by Dire Straits)

MARK KNOPFLER

I seen a girl on a one-way corridor Stealing donna wrong-way street For all the world like an urban toreador

She had wheels on, on her feet Well the cars do the usual dances Same old cruise kerosol crane The roller girl she's taking chances They just love to see her take them all.

No fears alone at night She's sailing through the crowd In her ears the phones are tight And the music's playing loud.

Halleluiah here she comes Queen rollerball enchant What can I say I don't care at all You know she used to have to wait around Used to be the lonely one But now that she can skate around

She's the only one, only one. (Repeat chorus)

She gets rock 'n' roll a rock 'n' roll etation

And a rock 'n' roll dream She's making movies on location She don't know what it means But the music makes her wanna be the story

And the story was whatever was the song

What it was roller girl Don't worry D.J. Play the movies all night long, all night long.

Some slippin' and a-slidin' Her life's rollerball Slippin' and a-slidin' tomorrow my son

I swear she let a big truck graze her hip She got her own world in the city

Do do do do do She got her own world in the city Cos the city's been so rude to her.

Skateaway Sha-la, sha-lay Hey hey (Skateaway) Now she's singing skateaway.

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BREAKFAST IN AMERICA

(As recorded by Supertramp)

ROGER HODGSON **RICK DAVIES**

Take a look at my girlfriend She's the only one I got Not much of a girlfriend I never seem to get a lot Take a jumbo 'cross the water Like to see America See the girls in California I'm hoping it's going to come true But there's not a lot I can do.

> Ba ba da dow Ba ba dow ba ba Dow di dow di dow Ba ba da dow Ba ba dow ba ba Dow di dow di dow Na na na na na Na na na na na.

Could we have kippers for breakfast Mummy dear, mummy dear They got to have 'em in Texas 'Cause ev'ryone's a millionaire I'm a winner, I'm a sinner Do you want my autograph I'm a loser what a joker I'm playing my jokes upon you While there's nothing better to do.

> Ba ba da dow Ba ba dow ba ba Dow di dow di dow Ba ba da dow Ba ba dow ba ba Dow di dow di dow Na na na na na Na na na na na.

Don't you look at my girlfriend She's the only one I got Not much of a girlfriend I never seem to get a lot Take a jumbo 'cross the water Like to see America See the girls in California I'm hoping it's going to come true But there's not a lot I can do.

Ba ba da dow Ba ba dow ba ba Dow di dow di dow Ba ba da dow Ba ba dow ba ba Dow di dow di dow Hey oh hey oh hey oh Hey oh hey oh hey oh Na na na na na Na na na na na.

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ANIBAL LOPEZ, 1979 "Mr. America": "never thought I could gain any real muscle be-cause of my short size. But look at me now— after Dan's great Sys-



DON ROSS, 1978 "Mr. America": "I wanted Big Powerful muscles —and GOT them FAST with Dan's fantastic system. It really makes



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KEEP ON LOVING

(As recorded by REO Speedwagon)

KEVIN CRONIN

You should have seen by the look in my eyes baby There was somethin' missin' You should have known by the tone of my voice Maybe but you didn't listen

You played dead but you never bled Instead you laid still in the grass All coiled up and hissin' And tho' I know all about those men

Still I don't remember 'Cause it was us baby way before then

And we're still together And I meant every word I said When I said that I love you I meant that I love you forever. And I'm gonna keep on loving you 'Cause it's the only thing I wanna do I don't wanna sleep I just wanna keep on loving you.

And I mean every word I said When I said that I love you I meant that I love you forever.

And I'm gonna keep on loving you Cause it's the only thing I wanna do I don't wanna sleep I just wanna keep on loving you.

Baby I'm gonna keep on loving you 'Cause it's the only thing I wanna do I don't wanna sleep I just wanna keep on loving you.

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GAMES PEOPLE PLAY

(As recorded by Alan Parsons Project)

> **ERIC WOOLFSON ALAN PARSONS**

Where do we go from here Now that all other children are growin' up And how do we spend our lives If there's no one to lend us a hand.

I don't wanna live here no more I don't wanna stay Ain't gonna spend the rest of my life quietly fading away.

Games people play You take it or you leave it Things that they say Honor brite if I promise you the moon and the stars

Would you believe it Games people play In the middle of the night.

Where do we go from here Now that all other children have grown up And how do we spend our time

Knowin' nobody gives us a damn.

Games people play You take it or you leave it Things that they say Just don't make it right If I'm telling you the truth right now Do you believe it Games people play In the middle of the night.

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DON'T TELL ME NO

(As recorded by The Cars)

RIC OCASEK

It's my party You can come it's my party Have some fun It's my dream Have a laugh It's my life Have a half.

Well don't tell me no Don't tell me no.

It's my transition It's my play It's my phone call to beta ray It's my hopscotch Light the torch It's my down times Feel the scorch. (Repeat chorus)

It's my ambition It's my joke It's my teardrop **Emotional smoke** It's my merry It's my plan I want to go to futureland. (Repeat chorus)

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SAME OLD LANG SYNE

(As recorded by Dan Fogelberg)

DANIEL FOGELBERG

Met my old lover in the grocery store The snow was falling Christmas Eve I stole behind her in the frozen foods And I touched her on the sleeve.

She didn't recognize the face at first But then her eyes flew open wide She went to hug me and she spilled her purse

And we laughed until we cried.

We took her groc'ries to the checkout stand

The food was totalled up and bagged

We stood there lost in our embarrassment As the conversation dragged.

We went to have ourselves a drink or two

But couldn't find an open bar We bought a six-pack at the liquor store

And we drank it in her car.

We drank a toast to innocence We drank a toast to now We tried to reach beyond the emptiness But neither one knew how.

She said she'd married her an architect

Who kept her warm and safe and dry She would have liked to say she loved the man

But she didn't like to lie.

I said the years had been a friend to her

And that her eyes were still as blue But in those eyes I wasn't sure If I saw doubt or gratitude.

She said she saw me in the record stores

And that I must be doing well I said the audience was heavenly But the travelling was hell.

We drank a toast to innocence We drank a toast to now We tried to reach beyond the emptiness But neither one knew how.

We drank a toast to innocence We drank a toast to time Reliving in our eloquence Another "auld lang syne".

The beer was empty and our tongues were tired And running out of things to say She gave a kiss to me as I got out And I watched her drive away.

Just for a moment I was back at school

And felt that old familiar pain And as I turned to make my way back home The snow turned into rain.

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CELEBRATE ME HOME

(As recorded by Kenny Loggins)

KENNY LOGGINS BOB JAMES

Home for the holidays I believe I've missed each and ev'ry face

So come on and play one easy Let's turn on ev'ry love light in the

It's time I found myself Totally surrounded in your circle.

Ooo my friends Please celebrate me home Gimme a number Please celebrate me home Play me one more song That I'll always remember can recall whenever I find myself too all alone I can sing me home.

Uneasy highway Travelin' where the westerly winds can fly

Somebody tried to tell me But the man forgot to tell me why I got to count on being gone Come on mama

Come on daddy Please

What do you want from me I'll be strong I'll be weak.

Come on daddy please What do you want from me I'll be strong I'll be weak.

So I can make believe I've never gone (Lemme, lemme know where I belona) Sing me.

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TIME IS TIME

(As recorded by Andy Gibb)

ANDY GIBB BARRY GIBB

Time it goes on Waits for nobody special In the prime of my years I'll remember you Living and breathing and some misbelieving But I can't hold you woman No piece of you.

You were the magic My only believer My life on the line for you All that I give to you Time is time Don't give me no time to waste away Love is love Keep me alive to my dyin' day Now is now We capture the world And our love will make it all right, all riaht.

Time it goes on Waits for nothing or no one But I still see your sun that you shine on me Giving and taking and always mistaking

But I'll follow you woman eternally. (Repeat chorus)

Setting my sights in one only direction Searching for romance and showing affection

I guess I've been a no one Standing in the cold dark waiting for your love.

Time is time Don't give me no wrong in makin' love Love is love Turn me around till you burn me up Now is now We master the world In time we'll make it all right, all right.

> Time is time Don't give me no wrong Don't give me no wrong.

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FOOL THAT I AM

(As recorded by Rita Coolidge)

CAROLE BAYER SAGER BRUCE ROBERTS

Oh I tried to make the best of all the sweet love that you gave Maybe I'm crazy but I keep on losing ground.

Fool that I am Fool that I may be When will I ever know what's true And if I found out differently Would I still love you.

Two hearts breakin', two hearts achin'

Someone's takin' more than they gave

Trusting in someone who has no trust in me.

Fool that I am Fool that I may be When will I ever know what's true And if I found out differently Would I still love you Would I still love you oh.

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GIVIN' IT UP FOR YOUR LOVE

(As recorded by Delbert McClinton)

JERRY WILLIAMS

I'm givin' it up for your love Everything I'm givin' it up for your love right now I'm givin' it up for your love **Everything** I'm givin' it up for your love Right now, right now.

My body's achin' for you I can't stand it I need your lovin' and my soul demands it. (Repeat chorus)

I've thought about it You know I ain't playin' Better listen to me Every word I am sayin' Hot is cold and cold is hot I'm a little mixed up but I give it

everything I've got Don't want your money baby don't need your car Been doin' all right Been doin' all right so far. (Repeat chorus)

You know you told me that you'd

always love me

And I believed it was true So I saved it yes I engraved it Put my name on it just for you Come back to me Come back real quick My heart is achin' and my body's feelin' weak I'll be all right Yes I'll be o.k. Come on now baby

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Listen to what I say.

(Repeat chorus)

SHINE ON

(As recorded by L.T.D.)

JEFFREY OSBORNE RICHARD KERR **BILLY OSBORNE**

Just yesterday I cast my eyes upon your loving face But that was yesterday Now just a dream A dream that lives inside my memory Wish it could be reality.

Shine on yesterday Carry me away And let me back in your arms holding you again Shine on yesterday Carry me away to be with you

Somehow let my dream come true.

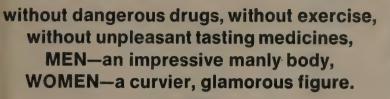
You know sometimes I stop and stare no matter where I am Thinking of you again Once in awhile I call your name out loud hoping you'll hear Hoping my prayer will bring you here.

Shine on yesterday Carry me away And let me be back in your arms holding you again Shine on yesterday Carry me away to be with you Somehow let my dream come true.

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thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

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TURN AND WALK AWAY

(As recorded by The Babys)

JOHN CHARLES WAITE JONATHAN CAIN

You still believe you love him I still believe I'm right You're lost and I can't find you You're somewhere in the night We've got nothing left to talk about This time it's goodbye But you can't hurt me anymore I've no more chance to cry.

Walk away Gonna build our plans to start again Walk away We're gonna turn our backs on love And walk away.

Captivated by you I'm reaching for your love Living in your shadow But that was not enough You don't seem to care about the reasons that I give We'll go fall in love again Survivors always live.

Walk away Gonna build our plans to start again Walk away We're gonna turn our backs on love And walk away.

> I love you I love you still I am broken by your words But I love you still.

Walk away Gonna build our plans to start again Walk away We're gonna turn our backs on love again

Walk away Turn around Turn and walk away We're gonna turn our backs on love.

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BACK IN BLACK

(As recorded by AC/DC)

ANGUS YOUNG MALCOLM YOUNG BRIAN JOHNSON

Back in black
I hit the sack
I've been too long
I'm glad to be back yes
I'm let loose from the noose
That's kept me hangin' about
I keep lookin' at the sky 'cause it's
gettin' me high
Forget the hearse 'cause I'll never
die
I got nine lives
Cat's eyes a-busin' ev'ry one of them
and runnin' wild.

'Cause I'm back yes I'm back Well I'm back yes I'm back Well I'm back, back Well I'm back in black Yes I'm back in black.

Back in the back of a Cadillac
Number one with a bullet
I'm a power pack
Yes I'm in a bang with the gang
They gotta catch me if they want me
to hang
'Cause I'm back on the track

And I'm beatin' the flack
Nobody's gonna get me on another

So look at me now I'm just makin' my play Don't try to push your luck Just get outta my way.

'Cause I'm back yes I'm back Well I'm back yes I'm back Well I'm back, back Well I'm back in black Yes I'm back in black.

Well I'm back, back, back, back, back Well I'm back in black Yes I'm back in black.

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A LITTLE IN LOVE

(As recorded by Cliff Richard)

ALAN TARNEY

It's been so long

You say you've had fun
And you've been happy with the
things you've done
Now you feel strange and a little
unreal
Well I can understand the way you
feel
You're just a little in love
(Just a little)

You're just a little in love (Just a little).

Well I can see what's happening to you
You feel in love but it's just not true
And there's one thing you ought to know
I need you so I'm just a little in love
(Just a little)
I'm just a little in love
(Just a little).

You know sometimes you look somewhere
You're not alone
But there's no one there
No one to turn to
No one to see the way you're feeling
A-just like me
Just a little in love
(Just a little)
You're just a little in love
(Just a little).

You say you're willing to learn You need a friend A friend who will help you.

'Cos you're just a little in love
Oh yeah a little in love
You are a little in love
With someone you just like to see
Like me you're in love
Oh yeah a little in love
You're in love.

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PASSION

(As recorded by Rod Stewart)

ROD STEWART PHILIP CHEN **KEVIN SAVIGAR** JIM CREGAN GARY GRAINGER CARMINE APPICE

Somebody somewhere in the heat of the night Looking pretty dangerous Running out of patience Tonight in the city You won't find any pity Hearts being twisted Never love a cheater In the bars and the cafes (Passion) In the streets and the alleys (Passion) Lot of pretending (Passion) Ev'rybody's searching (Passion).

Once in love you're never out of danger One hot night spent with a stranger All you wanted was somebody to hold on to Passion, passion New York, Moscow (Passion) Hong Kong, Tokyo (Passion)

Paris and Bangkok (Passion) Lotta people ain't got passion Hear it on the radio

> (Passion) Read it in the paper

(Passion) Hear it in the churches (Passion) See it in the schoolvard (Passion).

Once in love you're never out of danger One hot night spent with a stranger All you wanted was somebody to hold on to.

Alone in your bed at night (Passion) It's half past midnight (Passion) As you turn out your side light (Passion) Something ain't right (Passion).

There's no passion

There's no passion

There's no passion I need passion You need passion We need passion Can't live without passion Won't live without passion Can't live without passion Even the President needs passion Everybody I know needs some passion Some people die and kill for passion Nobody admits that they need

passion Some people are scared of passion

Yeah passion Never get, never get enough of your passion.

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HUNGRY HEART

(As recorded by Bruce Springsteen)

BRUCE SPRINGSTEEN

Got a wife and kids in Baltimore Jack

I went out for a ride and I never went back Like a river that don't know where

it's flowing I took a wrong turn and I just kept going.

Everybody's got a hungry heart Everybody's got a hungry heart Lay down your money and you play your part Everybody's got a hungry heart.

I met her in a Kingstown bar We fell in love I knew we had to end We took what we had and we ripped

it apart Now here I am down in Kingstown again.

Everybody's got a hungry heart Everybody's got a hungry heart Lay down your money and you play your part Everybody's got a hungry heart.

Everybody needs a place to rest Everybody wants to have a home Don't make no difference what nobod says Ain't nobody like to be alone.

Everybody's got a hungry heart Everybody's got a hungry heart Lay down your money and you play your part

Everybody's got a hungry heart.

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SILENCE IS GOLDEN

After Eight Years of the Touring-Recording Cycle Heart Is Taking a Break.

by Charley Crespo

nn Wilson is adamant: 1981 will be a lowprofile year for Heart. Essentially, we're going through a real period of redefinition, not in terms of our members, but in terms of whether we are a workhorse touring band or whether we're going to break into our more artistic areas.

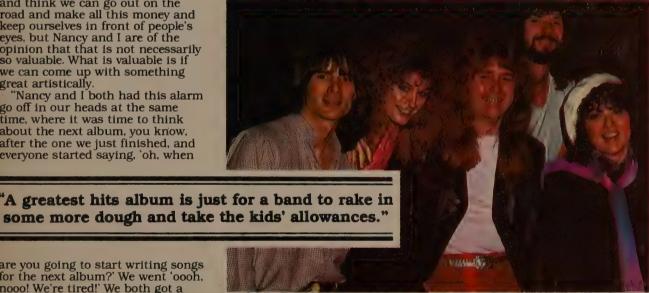
"Nancy and I decided it's time for us to have time here, just slow down a little bit, get off the road and be artists," the dark-haired, elder Wilson sister continued. "It's not easy because we get insecure and think we can go out on the road and make all this money and keep ourselves in front of people's eyes, but Nancy and I are of the opinion that that is not necessarily so valuable. What is valuable is if we can come up with something great artistically.

'Nancy and I both had this alarm go off in our heads at the same time, where it was time to think about the next album, you know, after the one we just finished, and everyone started saying, 'oh, when

a garage band in Seattle, Washington, and went on to become the biggest rock group ever to come out of America's great northwest, ends stage one of its career with a Greatest Hits/Live double-record set. The collection features two sides of Heart's best known studio tunes in their original recordings, with the rest filled by new studio recordings and live renditions of familiar and previously unrecorded material.

material relieved her conscience, added the comely singer.

Stage two of Heart's career is now beginning. Sue Ennis, friend of the band and cowriter of some of the songs on Bebe Le Strange, is writing a screenplay featuring the Wilson sisters. Initially a possible TV movie of the week for CBS the project didn't quite fit television because according to Ann, Ennis and the Wilson sisters felt "that medium couldn't handle what we're



Heart, from left: Steve Fossen, Nancy Wilson, Howard Leese, Michael Derosier and Ann Wilson.

are you going to start writing songs for the next album?' We went 'oooh, nooo! We're tired!' We both got a little bit freaked out that we were maybe letting it run us rather than us running it.

After eight years as a band, about four of those years as a star attraction, Heart is taking a break from the touring-recording-touringrecording cycle in which they've been caught. Nancy is drawing, painting, riding horses and staying close to home, and Ann is drawing, going to the movies, and socializing more, while the other three-fifths of Heart, Mike Derosier, Steve Fossen and Howard Leese follow their own endeavors. The group that began as

"We wanted to do not just a live album and not just a greatest hits because I've always considered both of those as sort of a cheese-off really," Ann said. "A greatest hits album is just for a band to rake in some more dough and take the kids' allowances and have some more time. Same thing with a live album, but that's more of a legitimate project.

Putting out both forms simultaneously while adding newer trying to do, visually or musically."

"Mostly so far, we have ideas as to what it's *not* going to be," 26-year-old Nancy said recently of the as yet untitled film. "We know it's not going to be another typical story about the self-destructive rock star. We'd really like to do something wild and artistic and a little bit absurd maybe, involving ourselves as actors and actresses, but not necessarily playing

ourselves — something more creative."

"It's a fictional story, but it's based on my relationship with Nancy, with success and without success, and our romances with music and with men," said Ann. "It's not like 'the Wilson sisters and how they broke up with their boyfriends.' It's fiction and it'll be more lighthearted than, say, **One-Trick Pony**.

"It's going to relate more to Nancy and I than to Heart," Ann continued, "although there will be a band in it that we're in. It will follow the lines of what's happened, but it's not going to have people playing themselves. It'll be more like A Hard Day's Night, where we're in it, but it's not what it's really like.

"I've had two movie offers," related Ann. "One was for the movie Americathon, you know [small laugh] and uh [bigger laugh] I read it over, you know, and they wanted me to play the part of this rock star woman who was real hardcore. I thought the script was pretty great, but the character seemed pretty superficial to me. I just thought I'd wait for something with a little more depth to it.

"So the next one was American Pop. It was going to be sort of this animation trip with the main characters being patterned after real characters, and they wanted me to be the lead rock and roll woman, and use my voice singing and speaking. I decided not to do that because, again, the role was this typical hard-core, hard-drinking, self-destructive rock star. It's such a stereotype."

Both Ann and Nancy alternately speak of Heart as a group entity and as the musical alter ego of the Wilson sisters. Since Heart's inception in 1972, the band, led by Ann and Nancy Wilson has drawn unprecedented attention from the public and media alike for both its driving hookline rock and, quite frankly, for its looks. The music world was fascinated by the Wilson sisters innocent but stunning beauty.

"Well, being rock and rollers, we are sort of rock-and-roll type people, but that doesn't necessarily mean we're the world's most decadent people either," Nancy answered to being called "nice girls" in a sinridden world. "Of course, we have our vices like every good rock and roller should, but I think comparatively, we're probably some of the nicer rock and roll people around," she said with a laugh.

"We're just nice people. I don't mean to sound egotistical, but I just mean comparatively, we're probably more naive than the rest



Nancy Wilson: There was a "picture of Ann and myself cheek to cheek ... which was insinuating a real kind of Lesbian-type thing."

of the rock world. We're not hardcore by any stretch of the imagination," Nancy concluded.

Ann and Nancy came from a musical family. Dad was a soprano in a barbershop quartet, mom was a concert planist and oldest sister Lynn was a soprano soloist. During working hours, which for the past eight years has been many months each year, the new family was Heart, with keyboardist/guitarist Howard Leese, bassist Steve Fossen and drummer Michael Derosier. Until recently, that family was a bit larger; over a year ago, Nancy broke up with Roger Fisher, Heart's cofounder/cosongwriter/lead guitarist and her boyfriend of four years about the same time Ann broke up with Roger's brother. Mike Fisher, the band's sound engineer and her boyfriend of eight years.

"Roger left because he's always

wanted to do a solo deal and we had growing musical differences that finally culminated during **Bebe Le Strange**," said Ann, who is generally thought to be the group's leader. "I think everyone is pretty happy with how things have turned out. Roger has a new band now in Seattle and everybody in Heart has a lot less pressure."

Since the group's recording career began in 1975, when they signed to Mushroom Records, a small, independent record label out of Vancouver, Heart has gone on to sell over 10 million records.

Mushroom introduced Heart to the world in a three-and-a-half million selling debut album, **Dreamboat Annie**, but serious disagreements with Mushroom soon led Heart to seek release from the label. A lengthy and well-publicized court battle ensued even as the band's

Of course, we have our vices like every good rock and roller should."



"Nancy and I both had this alarm go off in our heads at the same time."

second album was released by CBSaffiliated Portrait Records. The courts ultimately allowed Mushroom to release another Heart album, a collection of early works called Magazine.

"Our main complaint really was pretty simple," explained Nancy. "It was a problem of being misrepresented in a promotion. It seems like there were a lot of rumors going around about Ann and myself that were untrue. There was one particular advertisement that was in the format of a National Enquirer-type thing that had a big headshot picture of Ann and myself cheek to cheek, which was one of the original Dreamboat Annie cover shots that we didn't use. Underneath it, it said, 'it was only our first time,' which was insinuating a real kind of lesbiantype thing, which we really didn't

want our image to be.

We were being misrepresented, and we were being taken advantage of in that way. We just wanted to be given credit for our musicianship and our songwriting. We were brand new to a new thing then. We wanted people to know us for that, not for what the record company tried to show us as.

'It's the age-old problem. It's the marketability and the commerciality of the promotional scam, which is usually sex-related or something like that. They tried to get what sells out front rather than the artist.

It may be a while before the public hears any new music from Heart. The next musical project from the Wilson sisters will be the soundtrack to the film they hope will be ready by the end of 1981. It is unclear, however, if the record will be a Heart record, or if the men in Heart will be in the movie. In any case, the new music will be released no sooner than the fall of 1981. Ann Wilson promises the soundtrack will be songs from the movie, not incidental music or filler.

Everyone should just know that if it takes us a while to get something else out, it's because we're really trying to make it great," Ann said. "And not just 'it's time for another album, so here comes

When asked how the male members of the band felt about Heart's turn of events, Ann admitted they didn't have much choice in the matter, but that what is good for her and Nancy is good for Heart in the long run. They have not broken up, she added.

'We still love Heart, but we've got to please ourselves for a while."

DIRE STRAITS

THE SOMEWHAT SWEET SMELL OF SUCCESS

"To place superstar status on a band that's got one album strikes me as completely ludicrous."

by Toby Goldstein

e hear about people going into Angelucci's Coffee House and saying to the owner, do you realize you're in a song?' " Dire Straits' jovial bassist, John Illsley, affects an Italian accent to describe the cafe owner's bewildered reaction — after all, the man never heard of Wild West End, one of several songs on the Straits' debut album that paints detailed visual images of life in London. It isn't unusual for people to cast themselves as the characters of singer/songwriter Mark Knopfler's narrative epics. In fact, over three million people around the world identified with Sultans of Swing or Once Upon a Time in the West sufficiently to have bought Dire Straits and its follow-up Communique.

The latest edition of Dire Straits' vivid narratives of interrelationships and landscapes, **Making Movies**, solidifies the group's selfimage as a rock and roll band. At the same time, it has enough lyrical appeal for the undying romantics in the house. That contrast may seem almost schizophrenic, but such has been the history of this unpretentious group, formed just three years ago by a former college



Mark Knopfler: "It's really important for you, is it really important for me?"

organized the group, Knopfler had traveled in America, taking excursions that led him to intercity buses and into strangers' kitchens, and along the way, inspired his music's gut-level kick. However, nonstop touring to support those tunes, especially during the group's

other night, this girl comes up to me and says: [he puts on a whiny New Yorkese] 'Mark, can I talk to you, I have to talk to you, it's very important — I'm an artist, I'm a painter, I'm a sculptor, I'm a musician, I'm a poet.' So I said, 'It's really important for you, is it really important for me?' And she said, 'It's really important for the world!' "

How could one shy man argue with a universal solution? He then related the tale of a Canadian fan who sat down in front of the band's manager and announced, "I want you to know that I am on a cosmic plateau with Mark." "That's their problem," said Knopfler, shaking his head, smiling in disbelief.

But aside from the obvious crazies, Mark prefers these strange personal encounters to dealing with the business angles that have been used at times to sell Dire Straits. "It's more distressing when you're out on tour in the middle of deepest France and you hear that they brought out some kind of marketing idea designed to appeal to readers of **Rolling Stone** or whatever." Within the band, John Illsley feels more comfortable overseeing Dire Straits' affairs. "I do it with great difficulty, but I'd rather we look out for ourselves, rather than give it to somebody else to do and be sorry a bit later. The guys who survive in this business are the guys who take care of everything themselves, and if you don't, you've got nobody else to blame.' Illsley's direct responses and clear-eyed manner make his determination credible. He was actually functional in conversation before noon as the band's Making Movies tour began, while Mark felt a lot better and sounded more human and less froggy as the hour grew

There's an ease and natural growth about **Making Movies:** the

"It was all that I wanted on this earth ... apart from the girls."

professor and his ex-social-worker younger brother.

The out-of-nowhere success of Sultans of Swing, an evocative depiction of some tucked-away South London jazz club, sung in Mark Knopfler's gritty vocal style and highlighted by his delicately fluid guitar picking, was both a dream come true and a nightmare for Dire Straits. Before he

second tour, when they were being pressured to push **Communique**, led him to cast a somewhat cynical eve on the meaning of success

eye on the meaning of success.

"A popstar...," Mark mused,
considering my description of the
somewhat manic way he'd leaped
around onstage during those weeks
on the road. "Sure, I'll be a popstar
for a while. We still get these people
who think we're dead sensitive. The

addition of keyboards, expanded song length and urgent production, all signal a decisive change from the first two albums. John explained that the group's current direction was the result of an evolution — not a reaction to any critical attacks upon **Communique**, — that was further aided by the band's having taken off three months before recording. During that time, they considered what the last few years had wrought.

John: "It's ridiculous the way some people get treated with their first product. If a band's done one album, it's done one album. You're at the start of a whole learning process about what the band is. what the music you're playing is about, what your songs are about, where you're going, where you've been. And to place superstar status on a band that's got one album strikes me as completely ludicrous. Nobody in the band is interested. We're more enthusiastic about this third record because it seems to be indicative of where we're going at the moment rather than where we've been.

We asked Jimmy Iovine [who has produced Bruce Springsteen and Tom Petty, among others] because he has a real good ear for rock and roll music of a certain type. He worked really well with the band, with Mark, with his songs. He didn't let a thing go - he was a perfectionist in respect of getting the best out of a song. You know, a lot of producers, when they're with a band that's fairly well established, tend to be a little bit reluctant to open their mouths. He just stood up and said, 'Look, just do it better, will you!'

Utilizing Roy Bittan of
Springsteen's E Street Band on
keyboards for the album, and
mixing New York-inspired songs in
a New York studio during several
muggy, sweaty summer weeks gave
Making Movies an earthy dimension seemingly more inspired by
Lou Reed's street-wise rap than by
Knopfler's precise guitar notes. In
fact, Mark's isolation as a guitar
hero, an inheritor of the Hendrix
crown, has been minimized in favor
of hypnotic rhythms created by all
five members of the hand

five members of the band. Says Illsley, "Mark's a very fine guitar player, there's no doubt about it. If people want to say he's the best thing since sliced bread, that's fine." Mark elaborates on the subject of the curious role in which he's been cast. "It's strange. When you look at yourself, you just see a guy. I don't derive my identity purely from doing the stuff the public sees me doing. I think

"I'd rather we look out for ourselves, rather than give it to somebody else to do and be sorry a bit later."

maybe they think I identify with all that much more strongly than I do, really, 'cause that's all they see me being.

"It's funny, 'cause the whole idea of using a red guitar goes back to when I was a kid. It was all that I wanted on this earth ... apart from the girls," he slips under his breath. "The whole thing is kind of a joke. To me, it's a little conceit. It's also something — a red Strat has excited me for a long time and I still get a buzz out of it."



Businessman/bassistJohn Illsley: "The guys who survive in this business are the guys who take care of everything themselves."

But performing to a sold-out crowd at the Beacon Theater, where they've been introduced as "one of the most tasteful groups in rock and roll," Dire Straits are bold, blending their three albums for a lengthy show, playing Sultans of Swing midway through, as just another good tune. They take special pleasure in offering their songs as mood pieces, expanding already substantial numbers like Tunnel of Love and Skateaway for over ten minutes, until Illsley and drummer Pick Withers' dreamy repeated rhythms pulse around the hall. Between this tour and last year's, David Knopfler, Mark's younger brother and the band's rhythm guitarist, had quit the band, replaced by Hal Lindes and keyboardist Alan Clark. According to John, David felt his departure was necessary for his own growth, and took place peaceably. "I think he basically needs to establish himself as a musical force in his own right, rather than with his brother. And I think that's pretty natural. Because Mark has been not only David's brother for a number of years, but almost a father figure, too."

Mark Knopfler often responds to questions in a worldly-wise manner that makes him seem older than his approximately 30 years. He goes for the big picture as a framework, commenting on the painfully small attention span he finds among Americans, or the constant activity he loves in New York. When he narrows his field to focus upon specific incidents, he still leaves room for the listener to paint his own image of a particular song, stating that he prefers radio to television because it allows for open spaces.

Considering Mark's free-ranging visual perspective, the forthcoming Dire Straits film, based on side 1 of Making Movies, will surely be leagues away from the typical rock promo movie. Realized by a British filmmaker-photographer named Lester Bookbinder, the 25-minutelong piece re-creates Dire Straits' music in pure cinematic terms, and resulted from full collaboration with the band. It is a further indication of the way Dire Straits have always chosen to build upon their greatest strength, with evocative hints rather than an insistence that they have all the answers.

COULDING THE OFFICE TO

by Patty Romanowski

THE KINKS

Fresh as ever after well over a decade and a half of from-theheart rocking, the Kinks once again proved why they deserve God's saving and their fans unabashed adulation. Following a tight but overplayed set by John Cougar and interminable minutes of PA system entertainment, the audience was hot-primed for Dave Davies' first lightning-whipped chords of You Really Got Me. Like electricity, the audience flashed recognition and the show was on. Clowning and romping through the flaw-less two-hour set, Ray Davies managed to turn an arena of strangers into a group of good friends whose love for the band was expressed in the most solemn silence during the acoustic intro to Celluloid Heroes and the wildly raucous joy for the fifth (it's true!) encore. Dave Davies, whose two songs from his solo LP were lukewarmly received, spent the evening grinning and cutely shaking his ass, all the while proving his uncontested worth as one of the seminal British Invasion guitarists.

Although, for the most part, you could close your eyes and believe you were home with **One for the Road** on your

stereo, you couldn't deny the magic. With the exception of a brand new song/anthem entitled Give the People What They Want, and a great cover of Twist and Shout (which you may remember as an earlier hit by another of those British bands the Kinks have gloriously outlived), the show rolled (and rocked) along on hit after hit after hit after hit. Attitude, Low Budget, You Really Got Me. All Day and All of the Night, Superman, Lola and on through the night.

But it was all just a bit more

than entertaining. Each song especially Rock and Roll Fantasy - served to remind us just how much the Kinks have meant to rock and roll. Forgetting Ray's great lyrics or Dave's contribution to rock guitar technique or the band's impressive output: the Kinks have earned a following whose devotion is almost pure love of the most honest kind. Sure the same thing could be said of the Grateful Dead, but whether their audience ever has as much real fun as they might with the Kinks is kinda doubtful. Ray Davies has said, "Rock bands may come and rock bands may go..." and you know the rest. I just hope the Kinks go on forever. And whoever saved them all these years — thanks!

Head Kink Ray Davies turned an arena of strangers into a group of friends.



To the state of th

Who is to blame when a B-52's party is out of bounds?

The B-52's

No doubt the greatest practitioner of gimmick in rock since Alvin and the Chipmunks (and even they're back), the B-52's brought their own unique collision of dance music and surrealism to New York. Seemingly self-contained within an aura of aqua pole lamps, pedal pushers, ratted hair and repressed sexuality (ahh, the '60s — glad I missed 'em), lead singer Fred Schneider, ably assisted by the beehive coiffured and teen shop coutured Kate Pierson and Cindy Wilson, Cindy's conspicuously normal brother Ricky on guitar and drummer Keith Strickland, ran through nearly all of their 2-LP repertoire. Opening with a simmering version of Lava and moving on through favorites like Private Idaho, 52 Girls, Dance This Mess Around and Quiche Lorraine. the group proved competent if not entirely engaging per-formers. But then who is to blame when the party's out of bounds?

Although there were technically weak spots —any song featuring Cindy and Kate on lead vocals were thin — the fact that no one in the band seemed even peripherally interested made the show less of a dance party than a student council talent show starring said student council. Fortunately, the audiences no-sit, dance-dance-dance policy more than compensated for the group's Dippity-Do slick coolness.

The show's highlights — Rock Lobster and Strobe Light — showed the 52's at their obsessive best. Non-Limburger Cindy's nonstop whiplashrisking pony, Fred's bewildered-at-the-science-fair poses, and Kate's parody of a bitchin', bored and proud of it teen were perfect. Wilson's frenzied guitar work coupled with Strickland's synapse-snapping rhythms were consistently on the mark. Supposedly, we should all view these things cynically, but like Silly Putty and the Jerk, the B-52's must be regarded for what they are: innovated if self-conscious fun

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